

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

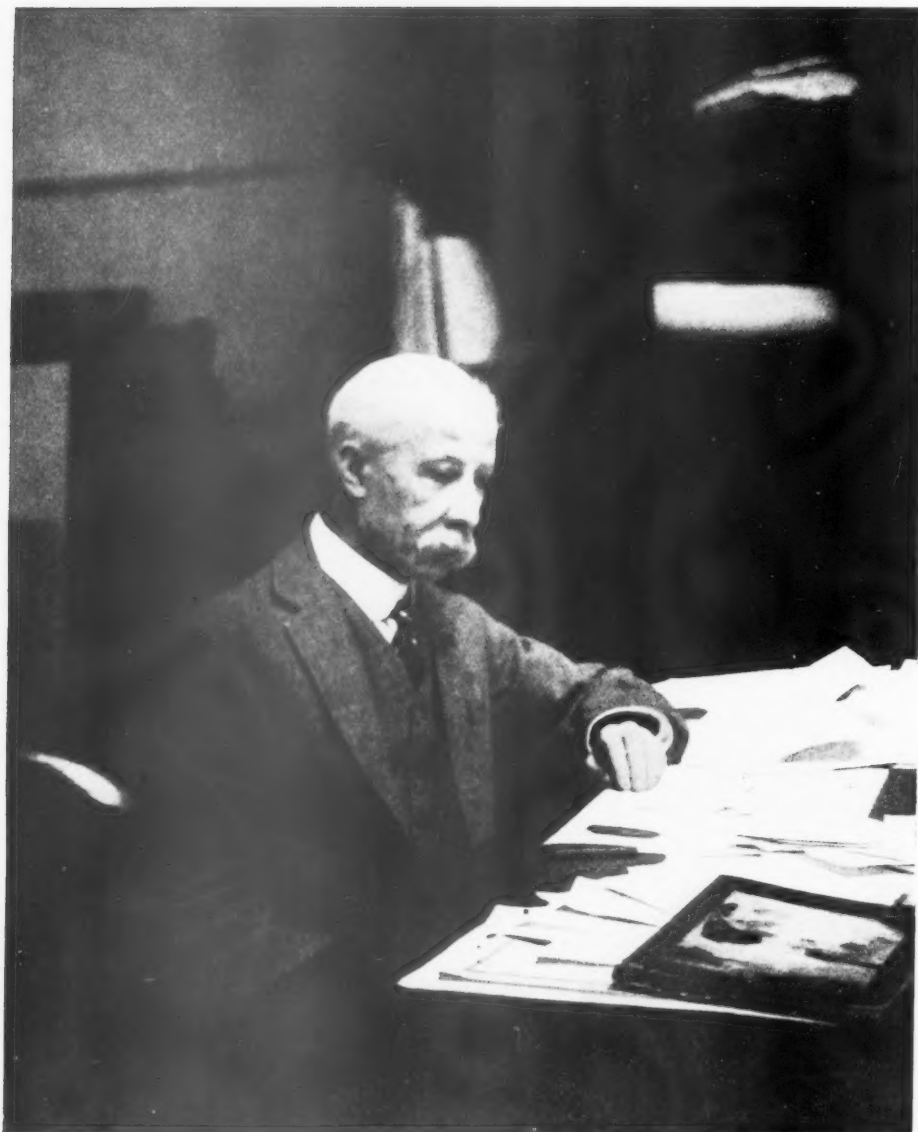
THIRD SERIES

VOL. 39. No. 8

20 FEBRUARY 1932

CONTENTS FOR 20 FEBRUARY 1932

	Page
W. R. LETHABY	<i>Frontispiece</i>
THE JOURNAL	291
THE WORK OF W. R. LETHABY. Sir Reginald Blomfield, R.A.	293
Vote of Thanks and Discussion	303
THE DRAWINGS OF W. R. LETHABY. Noel Rooke	314
UNEMPLOYMENT IN THE BUILDING INDUSTRY	318
REVIEWS:	
TURAN. K. A. C. Creswell, F.S.A. [<i>Hon. A.</i>]	319
RESEARCH IN BUILDING. By S. Pointon Taylor [<i>F.</i>]	320
TOWN PLANNING. W. Haywood [<i>F.</i>]	321
ACCESSIONS TO THE LIBRARY	322
XIIIth INTERNATIONAL CONGRESS OF ARCHITECTS, WASHINGTON, 1933. H. P. Cart de Lafontaine [<i>J.</i>]	324
CORRESPONDENCE:	
COCKERELL EXHIBITION. Rev. Guy Pentreath	325
MODERNISM. Arthur Penny [<i>L.</i>]	325
UNEMPLOYMENT IN THE ARCHITECTURAL PROFESSION	326
NOTES	327
ARCHITECTS' UNEMPLOYMENT RELIEF FUND	327
OBITUARY:	
ALAN C. WALKER [<i>J.</i>]. Walter Millard	328
A. F. WATSON [<i>F.</i>]	328
WALTER R. SHARP [<i>F.</i>]	328
FREDERICK M. HAMMOND [<i>J.</i>]	329
ALLIED SOCIETIES:	
HAMPSHIRE AND ISLE OF WIGHT	329
DUNDEE INSTITUTE	329
SOUTH WALES INSTITUTE	329
WELSH SCHOOL OF ARCHITECTURE	330
SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY	330
NORFOLK AND NORWICH ASSOCIATION	330
R.I.B.A. PROBATIONERS	331
NOTICES	331
COMPETITIONS	332
MEMBERS' COLUMN	332
MINUTES	332
A.B.S.	332



WILLIAM RICHARD LETHABY

JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 39. 3RD SERIES

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No. 8

Journal

His Majesty the King has approved of the award of the Royal Gold Medal for Architecture for 1932 to Dr. Hendrick Petrus Berlage (Honorary Corresponding Member) of Holland. The Medal will be presented to Dr. Berlage at the next Sessional Meeting on 7 March, when it is hoped to hold an exhibition of photographs and drawings of Dr. Berlage's work in the R.I.B.A. Galleries.

There was cheering in the camps of Philistia on Tuesday night—they have had their great victory. The L.C.C. have sanctioned the destruction of Waterloo Bridge for reasons which will no doubt be revealed when those responsible have to answer to Posterity for an act of vandalism almost beyond belief. Sir Reginald Blomfield, who has been one of the staunchest champions for the preservation, in his paper on W. R. Lethaby, re-enumerated the reasons why "this disastrous folly" should never be allowed to come to pass, and Sir Reginald quoted a sentence Lethaby wrote 36 years ago, saying Waterloo Bridge, as it stands, is second only to St. Paul's, and must be preserved at any cost and sacrifice. The President on behalf of this Institute added a reasoned protest to the many that were made.

The whole sad muddle of the Bridges surely serves but to emphasise the necessity for making a plan to guide the future development or redevelopment of Central London and for providing for its growing traffic. Without such plan London and its Governors must continue to grope in the dark and stumble from one false step to another.

All members will have seen the review by the President, in the last number of the JOURNAL, of the booklet, *The Adventure of Building*. This is a most serious contribution to the vexed subject of propaganda for architects, and it is also likely to be a most effective contribution if architects themselves take it up in the manner it deserves and use it to the full. We learn that one edition has already been exhausted and that a second edition is almost out of print. Clearly and reasonably written, the booklet puts the case for the employment of an architect

in a way that cannot but have effect. We would urge all architects to obtain copies either from the Institute or their Allied Societies, or from the publishers, and to distribute them among their friends. By so doing they will be not only assisting their own fortunes but will be adding to the general confidence of the public in the profession.

In the autumn of last year a conference was held in Athens by the International Museums Office, which is an offshoot of the League of Nations Institute of Intellectual Co-operation, to study the question of the restoration and preservation of Artistic and Historical Monuments. The Ministry of Fine Arts of Greece laid itself out to make the delegate's stay as pleasant as possible and so assist their inquiries, and special tours were arranged so that the work of restoration and preservation at present being carried out by Greek archaeologists could be brought to the notice of as many foreign experts as possible.

It had been hoped that the various English bodies interested in the subject, such as the British Museum and the S.P.A.B., could have been fully represented, but unhappily the necessity for economy made the full realisation of this impossible. This country was, however, represented by Sir Cecil Harcourt Smith [*Hon. A.*], who is a member of the executive of the International Museums Office. Captain Oliver Bell, of the British National Committee of Intellectual Co-operation, has sent us particulars of the Conference and of the ten "Conclusions" which were reached, on which he has made the following comment:—

"The 'Conclusions' are but little indication of the benefit derived by all the delegates from the pooling of information by exchanging views. New ventures of this kind towards the promotion of international co-operation on the part of the League of Nations in order to carry out the terms of its Covenant, have brought into the general circle of such work persons and forms of

activity which can be benefited by such efforts but which normally would never co-operate automatically."

The most important points from the Conclusions of the Conference are as follows: In general most countries are abandoning restorations *in toto* and are initiating a system of regular and permanent maintenance. When restoration appears to be indispensable, the Conference recommended that the historic and artistic work of the past should be respected without excluding the style of any given period. The legal protection of monuments was discussed, and it appeared that there was everywhere a general tendency to recognise the rights of the community as something over and above private rights. Public authorities were recommended in the general interest to override private owners, and in cases of emergency to take conservatory measures. The Conference thought that original fragments should be re-inserted where possible, but the new materials used for this purpose should always be recognisable. When the preservation of ruins brought to light by excavation is impossible, it was recommended that they should be re-buried after accurate records had been taken. The Conference gave unqualified support to reinforced concrete for consolidation of monuments so concealed as not to detract from the original appearance. Dismantling and reassembling should be avoided. Architects, curators and scientists were recommended to co-operate to discover the best methods to adopt to combat atmospheric deterioration. The Conference believed that so far as possible in cities the amenities of the site should be preserved. Posters, unsightly telegraph poles, noisy factories and chimney stacks should be excluded from the vicinity. Centralisation of information nationally and internationally was recommended by the Conference.

Here is a picture of a Devon wall to delight the hearts and eyes of all but the most concrete souled

Philistines. It has been sent to us by Mr. Percy Morris, F.R.I.B.A., architect to the Devon County Council. The wall, which holds up the Playing Fields of Kingsbridge Grammar School, is built in the traditional manner of Devon dry stone walling by a local hedger. We hear enough nowadays about dying crafts, and sometimes perhaps we hear too much about crafts once dead resuscitated by pious hands and robed in the glory of Art writ large. One reason, maybe, why this wall is so satisfying is because it was done in the ordinary line of business by an ordinary hedger using ordinary materials for an ordinary purpose, but using them superlatively well. If there was no alternative we would not exult, but who does not know the other way of doing the same job: a fine smooth cement surface, gently grained from the shuttering boards, punctuated by a series of angular buttresses with, in between, the right number of drip holes, from each of which oozes a mossy green dribble; and at the ends a sudden stop in a harsh line against the natural bank. Look how these stones run themselves with all the ease of Nature into the natural bank and how the bank and bush rise or fall to meet and blend with the wall. All concerned, and not least the hedger who laid the stones, deserve our congratulations on a fine piece of work, and may there be much wall-building in Devon this year despite official poverty!



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BROCKHAMPTON CHURCH, NEAR ROSS, HEREFORDSHIRE. (Built in 1901-02)

W. R. LETHABY

An Impression and a Tribute

BY SIR REGINALD BLOMFIELD, R.A., F.S.A., LITT.D., P.-P.R.I.B.A.

A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 15 FEBRUARY 1932
THE PRESIDENT (DR. RAYMOND UNWIN) IN THE CHAIR

I HAVE been asked to speak to you this evening about my old friend William Lethaby. I am honoured by the invitation, but have some diffidence in complying with it, because, though my friendship with Lethaby began some fifty years ago and continued through a lifetime, in these latter years I seldom saw him, and we only kept in touch by letters on rare occasions. Moreover, we each followed our destinies, and were led by differences in temperament to outlooks on architecture which were almost diametrically opposed to one another. And whereas I became immersed in the active practice of architecture, Lethaby, a soul apart, I think, withdrew deliberately from the arena in which we others wrestle with our work and with one another. He stood aside, as it were, greatly to the loss of architecture, but of enduring benefit to his contemporaries,

not only through the results of his assiduous research, the originality of his thought, and his impetuous eloquence, but also and more particularly through the example that he gave us of one who was indifferent to worldly success, and throughout his life was set on higher things.

I made Lethaby's acquaintance in the early 'eighties, first I think in the Schools of the Royal Academy, 1881-82, and then I came to know him much more intimately through another old friend of mine, Edward Prior, who occupied the first floor of 17 Southampton Street (Bloomsbury) when I started my professional life early in 1884. Prior had been in Norman Shaw's office, with Macartney, Ernest Newton, and Gerald Horsley, and Lethaby at that time was Shaw's principal draughtsman. I had served my articles in the office of my uncle, Sir



MELSETTER, ORKNEY

Arthur Blomfield, the kindest and most generous of men, and a better architect than some people had allowed, but even in my pupil days I had caught a glimpse of possibilities outside the range of Neo-Gothic as then practised, and was feeling my way outwards, when I came into touch with Shaw's men, and was admitted a member of "the family" as we used to call it. I had, and still have, a very great admiration for Norman Shaw, so too had all his pupils, but, strangely enough, I never heard Lethaby express his admiration of his master. I am sure that his whole heart went out to Philip Webb, who by the austere simplicity of his life and the dignified reticence of his design, seemed to him the ideal of what an architect ought to be. Moreover, Lethaby was a convinced believer in Gothic architecture, not the Neo-Gothic then in use, but the true Mediaeval Gothic, carried out, as he believed, by Guilds of crafts-

men in an ideal state of things, where the workman loved his work, when everybody was happy and good, a world of sunshine, of joyous life and romance, such as never really existed except in the generous imagination of the Poet. It was beautifully described in Morris's *News from Nowhere*, and I still remember the enthusiasm roused in all of us by that delightful fantasy. Philip Webb was, of course, the close personal friend of Morris; both he and Jack, his chief assistant, used to make designs of furniture and other things for Morris, and many a time have I rubbed my nose against the windows of the shop that W. Morris and Co. used to occupy in Oxford Street. I think the two men who influenced Lethaby most were William Morris and Philip Webb, and also, of course, Ruskin, whose writings were to Lethaby as the words of the Prophet, to be accepted with meekness and reverence, no matter how strange they might seem,



MELSETTER, ORKNEY

or how irrelevant to the Art of Architecture. Ruskin's teaching coloured all Lethaby's views and, indeed, led him to translate architecture and the arts into terms of a generous if quite impossible socialism. I used to differ from Lethaby habitually when it came to Ruskin. As an undergraduate at Oxford I had attended Ruskin's lectures, but I became suspicious when the Slade Professor advised the undergraduates to go and dig a road at Hinksey instead of wasting their time in cricket or football or on the river, a road which, of course, had to be done all over again; and when, with an eloquence and enthusiasm which one could not help admiring, he made the arts and morals interchangeable terms. I used to point this out to Lethaby, but "Willems," as we used to call him in those days, was staunch in his faith, and maintained that it was by his vehemence and his paradoxes that Ruskin shocked people into thinking, and that but for that they would have remained wholly indifferent to Art. It is true that he made people think, although in my unregenerate opinion he made them think all wrong.

Somewhere about 1890, Lethaby, Macartney and I, inspired I think by what we had seen in Morris's shop windows and also by our dislike of trade furniture, determined to form a little company of working artists who should make their own designs for furniture, and have them carried out in their own shops, by their own workmen, and with materials they had bought themselves. At my suggestion we called ourselves Kenton & Co., and the active members of the company were Lethaby, Macartney, Gimson, Barnsley, and myself. Stephen Webb, a skilful designer in intarsia who worked for Collinson and Lock, and a gallant retired Colonel of Cavalry, keenly interested in furniture, were also members. Six of us put up the capital between us, of which the Colonel was the largest subscriber, but he, of course, took no part in the design, neither did Stephen Webb, who speedily vanished from among us. We used to meet from time to time in each other's rooms, and portion out the designs among ourselves. Each designer was solely responsible for his own work, superintending the workmen in a well-lit workshop we had hired, over some stables at the back of Bedford Row. Among us all, Lethaby was the dominant personality. His enthusiasm, his clear judgment and singleness of purpose, and his ability as a draughtsman and designer, which we all recognised, seemed to place him on a pedestal of his own, though he was the last man to take up such a position, and what always appealed to me in Lethaby was his candour, and his instant appreciation of any good point, without any attempt

to appropriate it as his own. I once made some point which I have quite forgotten as to something that had been said, and Lethaby at once welcomed it, and said "the working of your mind is like the striking of flint and steel." Kenton's really did exceedingly well. We had an exhibition in the hall of Barnard's Inn, and sold some £700 worth of furniture, and the great Leighton expressed his approval of our efforts. But it now became necessary to raise some further capital, and when this was discussed we all looked down our noses; the Colonel had had enough of it and I don't blame him, for he had had no run for his money, and we others, except Gimson and Barnsley, decided to retire into our respective practices. Gimson and Barnsley carried on, and their work is now well known. We divided the unsold furniture among ourselves, and in most cases each man took what he had designed himself. I have still a charming little writing-table designed by Macartney, and my own cane and rosewood settee, which we had priced at the modest sum of £50, and as far as I recollect this was about all we got out of our venture except a very interesting experience, and the gain of some very useful knowledge.

Lethaby was a regular attendant at the Art Workers' Guild, in the old days at Barnard's Inn, and long afterwards, in 1911, he became Master. In those early days he seldom spoke, but in the intervals when we retired for whisky-and-soda we had many a suggestive talk. Lethaby himself neither drank nor smoked, but he was a genial soul and on any subject connected with the arts, indeed on any subject except sport, of which he knew nothing, he was always well worth hearing. He possessed a great deal of unsuspected knowledge, and his mind was so alert and original that some fresh light was sure to be thrown on any subject that we discussed. In those days (I am speaking of the 'eighties) "the family" and men such as Horne and Mackmurdo were, I think, the advance guard of the young men of movement, and this was largely due to Lethaby's influence, and the regard we all had for his personality.

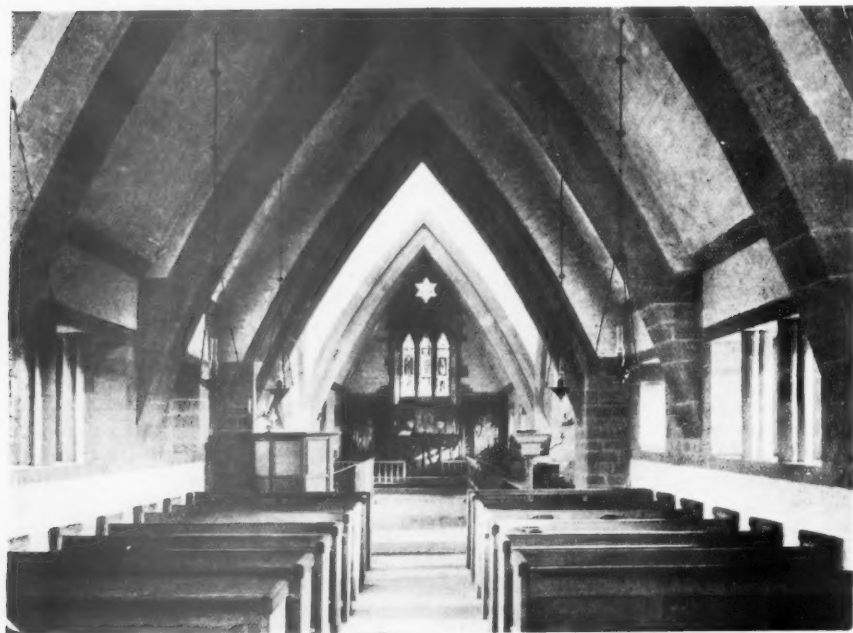
At this time, 1887-88, the Arts and Crafts movement was in the air. A Committee of well-known artists was formed. Walter Crane was President, and the Committee included Morris, Burne-Jones, J. D. Sedding, Harry Bates the sculptor, De Morgan the tile designer and novelist, and Cobden Sanderson the bookbinder. Behind them were the serried ranks of the Art Workers' Guild, Heywood Sumner, George Simonds the sculptor, George Frampton, and an architectural group full of zeal and energy, impatient to break through the commercial ring of

furnishers, upholsterers, and decorators who controlled the market and worked entirely through ghosts. We architects were sent round to look up furniture in well-known shops, and I recollect that when Macartney and I appeared in a well-known furniture shop in Regent Street (which now no longer exists) we were rudely repelled; and it was this and similar rebuffs which led to the enterprise of Kenton's. The Arts and Crafts Society used to hold its Exhibitions in the New Gallery, and they were on a much more extensive scale than the Exhibitions that have since been held from time to time. I used to work with Lethaby in committees in arranging the Exhibition, and his enthusiasm, his knowledge, and his gentle irony, played an important part in holding us all together. The responsible Papers blessed us, and short Essays were written by members and issued with the catalogue. Some of these were published at the Fifth Exhibition, held in 1896, to which Lethaby contributed a characteristic Essay on "Beautiful Cities." Lethaby's method was to collect from all sources concrete examples of his thesis. In this Essay he gathered together examples of all the beautiful cities of antiquity that he could think of till he finally reached London, and modern London. Here is Lethaby's description: "A half-hundred square miles, once wood and cornland, roofed over, where we grow sickly-like grass under a stone, intersected by interminable avenues all asphalt, lamp-posts, pipes, and wires, a coil of underground labyrinth which Dante might have added to his world of torment—the Inner circle." Lethaby could be extraordinarily eloquent, when he got under weigh, if also rather vulnerable, but he was a constructive thinker. He followed this up by some wise suggestions for improvement in future cities, and it is to be noted that, as early as 1896, he wrote: "Waterloo Bridge, as it stands, is second in importance only to St. Paul's, and must be preserved at any cost and sacrifice." Lethaby said that 36 years ago, and now, in spite of all that has been said, Waterloo Bridge is in serious danger of arbitrary destruction. In spite of all the incontrovertible arguments for its preservation, though traffic and town planning experts have agreed that a six-line Waterloo Bridge would be worse than useless for traffic unless millions are spent on a new North and South thoroughfare, though all educated opinion realises that Waterloo Bridge in conjunction with Somerset House forms one of the finest monumental compositions in the world, and architects know that a new bridge here, whether designed by "architects of the highest standing and repute" or of no repute at all, will irretrievably ruin that com-

position, though Waterloo Bridge is endeared to all Londoners by countless associations, and though the bridge can be reconditioned and widened to the full extent that is of the slightest use at a tithe of the cost in time and money—in spite of all this the Improvements Committee of the L.C.C. have decided on the destruction of the bridge. My friend Sir Giles Scott has been invited by the L.C.C. to be the Architect of the new Bridge, and no better selection could have been made, but neither he nor anyone else can do impossible things, and I hope this thing will never be done. The Government have been weak-kneed enough to encourage this disastrous folly by offering to pay 60 per cent. of the cost, at the taxpayers' expense, though it is still doubtful whether the Budget will balance, and it is quite certain that the taxpayer is taxed beyond endurance and to an extent that is crippling industry. I would urge all members of the Institute to do all in their power to save the bridge, and so to justify the proud claim of the Institute that it exists "*usui civium, decori urbium*." The examples of work executed from his own designs, which he rarely exhibited, somehow always seemed to be just ahead of the best work of any of us. Lethaby was always faithful to the Arts and Crafts Society, and later on was President of that Society. His was a loyal nature, and his friendship, once given, never failed. Also, after the giants had gone, such men as Morris, for instance, Lethaby's personality has been the most abiding influence in the whole Arts and Crafts movement.

In 1900 he was appointed the first Professor of the School of Design, in the reorganised Royal College in South Kensington, where Beresford Pite was his colleague in the School of Architecture, and it used to fall to me to visit both these schools on behalf of the Board of Education. Lethaby taught in the Royal College till 1918, but meanwhile he had been head of the first Arts and Crafts School in Regent Street, which later developed into the Central School of Arts and Crafts in Southampton Row. These Schools were the direct outcome of the Arts and Crafts movement, which had started some fifteen years before, and Lethaby's influence, in extending and stabilising the results of that movement in the early years of this century, was of paramount importance. As a teacher he was admirable. His quickness of appreciation, and ready sympathy with any genuine effort of imagination, must have made him an ideal teacher in the Arts of Design.

In the year 1887, the R.I.B.A. received a new Charter, and soon afterwards a Registration Bill was introduced, without any authority from the Institute,



BROCKHAMPTON CHURCH, NEAR ROSS, HEREFORDSHIRE. (Built in 1901-02)

and officially opposed by that body; but it appeared from the pronouncements of members that the Institute had in view a registration scheme of its own, via Examinations. The proposal was much disliked by many members of the Institute, and by practically all the distinguished architects outside it: Shaw, Jackson, Rowand Anderson, Bodley, Bentley, Butterfield, Champneys, Philip Webb, young Gilbert Scott (father of our present hero), Micklethwaite, Lethaby, Ricardo, Herbert Horne, and others, and also by artists who were not architects such as Burne-Jones, Maddox Brown, Herkomer, Richmond, Holman Hunt, Crane, Alfred Gilbert, Thorneycroft, and other distinguished men. A protest was sent to the Council of the Institute, which began with these words: "We, the undersigned, desire to record our opinion that the attempt to make Architecture a close profession, either by the Bill now introduced into Parliament or by any similar measure, is opposed to the interests of Architecture as a Fine Art." Waterhouse, who was then President, replied with dignity, disclaiming any such intention. A conference was proposed between the Council of the R.I.B.A. and representatives of the memorialists, but on 4 March

1891, Aston Webb as honorary secretary, and William White, secretary, addressed a letter to Macartney and myself as secretaries to the memorialists, regretting that the terms of the Memorial rendered any discussion futile. The war-drums were being beaten, and it was evident that no compromise was possible. The Institute had done me the honour of making me an Associate Member of Council in 1890, but I felt it was impossible for me to have a foot in both camps, so I resigned from the Council and the Institute. On hearing of my resignation Shaw wrote to me on 6 September 1891, "It must be war now—and no quarter," and with Lethaby, Macartney, Prior, Newton, and Horsley I devoted my energies to the campaign led by Shaw and Jackson, which resulted in the publication, by Murray, of *Architecture, a Profession or an Art?* To this volume we all contributed Essays from our point of view. So far as we younger men were concerned it was Lethaby who more than anyone coloured our ideas. The hands may have been the hands of Esau, but the voice was the voice of Jacob. Lethaby himself contributed an Essay on "The Builders' Art and the Craftsman"—an eloquent if rather bitter plea for the mason, the



BROCKHAMPTON CHURCH, NEAR ROSS, HEREFORDSHIRE. (Built in 1901-02)

carpenter, the man who works with his hands, as against the paper architect "the special pleaders of an organised and would-be privileged corporation." He supported his argument with copious extracts from Ruskin and Morris, and insisted that, unless the designer carried out his own design, the workmanship must be "servile and degrading, a mere insult and pretence of art, at which sculptors and painters do well to make a mock." These are Lethaby's words, not mine, and I feel bound to say that I do not agree with them. These dreams, based on a hypothetical past, are further from realisation to-day than they were forty years ago, for the individual craftsman, loving his handicraft and living by it, has disappeared before the machine, and the tendency is to lose the individual in standardised and mechanised work. But Lethaby's dream was a generous one, all of a piece with his conviction that the community was everything, the individual nothing except in so far as he rendered service to the Community.

The Memorial, and *Architecture, a Profession or an Art?* did their work. Registration retired into the background, and things settled down again, so peaceably that fifteen years later Aston Webb's

skilful handling brought us together again, on the common ground of education. I recollect a meeting of the younger memorialists in Ricardo's house in Bedford Square, at which T. G. Jackson was present, when Lethaby rather scandalised the meeting by calling the Royal Academy "a schism shop." He hated Academies as being privileged bodies, but Jackson had a sense of humour, and the incident passed. In the end we agreed to work together in the cause of education, and I rejoined the Institute in 1906, with Lethaby, Macartney, Horsley, Newton, Prior and others. The work that we did in co-operation with the R.I.B.A. in 1905-6 was of vital importance. At that time no system of architectural training existed in this country. There were two or three isolated schools, and there were also the R.I.B.A. examinations, but they were not the least in touch, and it was then for the first time that examinations and education were brought into some sort of relationship. I hope to deal with this more fully elsewhere. Macalister says that the statement of principles and the syllabus drafted at that time by the Board of Architectural Education was the starting point of the great development of architec-

tural training that has been realised since. In all this work Lethaby took an active part, and it was at a committee of the Institute that, for the only time that I can recall, Lethaby lost his temper. I had inadvertently described a suggestion of his as "nebulous." Lethaby rather prided himself on his practicality, and this incensed him beyond measure. His eyes blazed and he (morally) leapt at my throat, but it was all over in an instant, and we were the best of friends again.

In 1894 Lethaby and Swainson published their researches in *Sancta Sophia* at Constantinople. I find in an article in the *Quarterly*, April 1903, I referred to the book in these terms: "It was to trace a wonderful chapter of architectural history, and to rescue some fragments from the wreck of a great idea, that the able studies of Mr. Lethaby and Mr. Swainson were undertaken. The method adopted by the writers was unusual, and they hardly did justice to themselves, for they concealed their researches behind a long array of other writers, with the result that their personal criticisms and appreciations have to be unearthed out of extracts from Paul the Silentiary, a certain anonymous writer of the twelfth century, Salzenburg, who wrote about 50 years ago, and others. The authors seemed to have feared the pitfall of the guide-book, but they avoided it at the cost of clear and lucid arrangements." I also called attention to the somewhat inadequate illustrations, but went on to say: "The work of Messrs. Lethaby and Swainson is a valuable contribution to our knowledge of Byzantine art. The authors were evidently in love with their subject, and they have succeeded in giving a certain cumulative impression of the surpassing fascination of *Sancta Sophia*."

I find that, in April 1910, Lethaby was giving lectures entitled "The Architecture of Adventure" at the Institute, in which he urged that "the living stem of building design can only be formed by following the scientific method," and by this he meant the study of scientific methods of building construction. His eloquence and enthusiasm sometimes carried him a little too far, as for example, when he said "the most romantic modern buildings that I know are the oast-houses of Kent" which are, as we all know, plain circular buildings for drying hops. But it was a suggestive paper, and in it is implicit the only justifiable basis of the slogan of the new architecture, that the whole function of architecture is efficiency, and, provided that term is properly interpreted, we should all accept the theory; the only comment that I have to make is that it is a superfluous truism.

It was in the year 1906 that Lethaby became

Surveyor to Westminster Abbey. The Abbey was to him as a child to its mother. He knew every stone of it, and in that year he brought out his fine book on *Westminster Abbey and the King's Craftsmen*. It was a work of vast research, and I think Lethaby thoroughly enjoyed himself, not only in his detailed descriptions and illustrations of every part of the church, but in disinterring from inventories and accounts and MSS. the names of long forgotten workmen. The discovery in a Close Roll of references to "John of Gloucester," "Edmund of Westminster," or "Robert of Beverlay," "masons and wardens of our works," gave him all the pleasure of that old scholar who found a rare aorist "lying" as he said "snug in Polybius," or that I used to feel when I found a suggestive entry of some immense payment to J. H. Mansart in the *Comptes des Bâtimens* of Louis XIV. Lethaby's aim and object in writing his account of the Abbey, was "to get at the facts as to building organisation in the Middle Ages," the economic basis of Gothic Art. In actual fact, fine artist though he was himself, and learned as he was in the history of architecture, he always approached architecture from the point of view not of an architect but of a socialist, a socialist, I need hardly say, of a very innocent kind. His profound admiration for William Morris sometimes made him forget that in actual practice architecture is an art with a definite purpose, a definite aesthetic appeal and definite limitations. His attitude towards old buildings seems to me to have been irreproachable. He loved them as still preserving the soul of the past, and to him every stone was sacrosanct. I find, in an appendix to his *Westminster Abbey*, these conclusions in regard to the treatment of the fabric, (1) "not one more monument or memorial window should be erected," (2) "The Church within and without should be kept continuously in the most perfect repair." "It should be kept clean," and "a protective skin of limewash should be applied to the whole of the exterior stonework," (3) "that instead of restoring decayed work, the original should be left untouched, and a faithful record and copy made of it as it is." Had such views as these prevailed in the nineteenth century, priceless chapters of our national history would have been preserved to this day. I have never forgiven old Gilbert Scott for pulling down the perfect Jacobean Chapel of my old College at Oxford, and replacing it by a ridiculous travesty of the Sainte Chapelle. Holding the views that he did, it says wonders for Lethaby's self-restraint that he kept silence, yea, even from good words, in regard to recent proposals at the Abbey.

Lethaby was, I think, far happier with his researches, and the conclusions that he drew from them, than he would have been with a busy practice. In actual fact, as you will see from the work exhibited here, he did not design many buildings. What he did do was of rare quality, but he rather stood aside from life. He preferred to watch it, and from time to time he gave us the results of his observations. He followed that admirable text which has been the consolation of all who have tried to think things out for themselves, "Cast thy bread upon the waters: for thou shalt find it after many days." His Essays, collected under the title of "Form in Civilisation" and his little book on architecture, contain criticisms and suggestions of deep significance. One can seldom accept them at the foot of the letter, but as he himself said of Ruskin, they make one think. Indeed, they follow on each other's heels with such rapidity that they are sometimes just a little overwhelming in their tumultuous appeal. One feels inclined to cry "Here! let me think this out," but he is on you again without appeal. Lethaby's earliest book was issued in 1891, *Architecture, Mysticism, and Myth*. In it—I quote from the preface—he sought by "a survey of ideas common in the architecture of many lands and religions to establish the purpose behind structure and form which may be called the esoteric principle of architecture." He dealt with such matters as "Ezekiel's city," "four-square," "the fruit-bearing tree," "the seven golden candlesticks," "the labyrinth," "the golden gate," "pavements like the sea," and "ceilings like the sky," illustrated by woodcuts in the text, and often described in passages of rare eloquence. It was an extraordinary book for a young architect of 34 to have produced. Lethaby was not by training a scholar, but he had essentially a scholar's mind, and he had covered an immense amount of ground in his reading. Moreover, the idea of the book was quite outside the general run of treatises on architecture. Only one other contemporary had hit on the idea that there must be some permanent principle underlying all architecture, and that was poor Stirling, who wrote a long-forgotten book called *The Canon*, and afterwards committed suicide. I have to confess that none of us at the time made much of Lethaby's book, the "Cosmos," as he used humorously to call it. Rummaging among my books the other day, I came across the advance copy that Lethaby gave me on my birthday in December 1891, with an inscription to me "from his friend, Wm. Lethaby"; and I can recall the half-hint of his disappointment that I had not signalled to him, as he put it, "from deep to deep" when his

book appeared. But Lethaby's vision ranged over wider fields than mine. You will find, as the title page, a drawing of the Ziggurat of Belus, supposed to be based on actual measurements, but really an imaginative drawing by Lethaby himself of the silhouette of an immense building, set against a background such as Sophocles describes in the opening lines of the "Electra," "a black but kindly night, bright with stars," stars that seem so near and yet so immeasurably remote, and indeed I think Lethaby's soul often took refuge in those distant star-lit spaces, for he shrank from the hustle and turmoil of modern life. He was extraordinarily modest about his own very considerable attainments, and that delightful little verse describing Lord Roberts might have been said of William Lethaby, "*Nec te venditas popello, Robertelle*." He never advertised, shrank from the very idea of it, and he never played to the gallery. Years ago I wanted him to let me put his name down for the Academy, where his wise, cool sense would have been invaluable, but he could not see his way to agree. He felt it would be inconsistent with the whole tradition of his life; and he wrote to me "my loyalties and my past, seem to be bound up with it, such as they are. . . . Feeling this very definitely, it would not be honourable even, for me to let you put me forward in the way you so generously propose." Again, when many of us wanted to put him forward for the Gold Medal of the Institute, he declined it, yet no man within my memory would more thoroughly have deserved it for his services to the Art of Architecture.

In this inadequate address I have made no attempt to describe Lethaby's career in detail, what I have tried to do is to give the impression that he made on me during a friendship of nearly fifty years. His influence on his contemporaries was incontestable; partly because what he said was so valuable in itself, partly because it was so entirely different from what anybody else was saying at the time, and partly because Lethaby himself was sincere in his convictions. The whole of his life was coloured by his social and ethical views. He hated Renaissance architecture, because he thought it was the architecture of the rich and powerful, not the architecture of the humble man, and he hated it because it had produced the architect as we now understand him, and as he now is in fact; that is, a man who sits in an office, and if he is a good man makes his designs himself, if he is not he pays someone else to make them, but in either case arranges for their being carried out by other hands than his own. Lethaby hated the idea of these "pundits," "mystery men," and "high priests of architec-

ture," as he called them. He wanted art to come down into the street and the market-place, divest itself of all trappings, and devote its energies to the simplest, neatest and clearest realisation of the purpose in hand. His first idea had been that an architect should take a much more active part in the execution of the work than is done in modern practice. In 1892 he suggested that the right thing for an architect to do was to be a craftsman himself, and to associate with him "not thirty draughtsmen in a back office, but a group of associates and assistants in the building itself." I take it that he realised as time went on that, under modern conditions, this was impracticable, and he then insisted on the vital importance of mastering the latest developments of the applied science of construction. In the last words of the revised edition of his little treatise on Architecture, he says; "The Arts of the engineer and the architect must draw together in the evolution of modern structures. . . the modern way of building must be flexible and vigorous, even smart and hard."

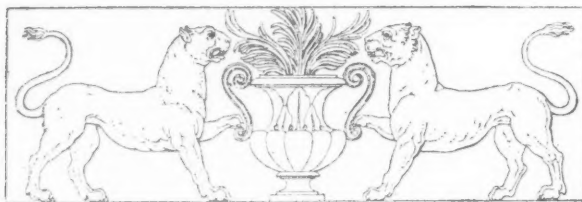
Those dreams of a happy past when all men worked together for good were gone, never to return, and Lethaby must have realised that they never were anything but dreams, but throughout all his teaching he never wavered in his faith that the mainspring of all art should be the service of the community, and that its realisation was to be found only in doing, loyally and sincerely, the work in hand, whatever it might be. He was in fact a Platonist, consciously or not I do not know. Plato considered the graphic and plastic arts only in relation to his ideal State, and,

finding, as he thought, that they appealed to man's baser nature, was ready to eliminate them altogether. I do not think Lethaby would have gone quite so far as this, but I feel sure that if it had been a question between the Arts and the community, he would have had no use for the Arts, though he would have countered by saying that anything well and honestly done is a work of art.

Of Lethaby, personally, a very intimate friend has spoken so well and with such sincere appreciation that I feel I can add little to what he said in his letter to *The Sunday Times* soon after Lethaby's death. He went so far as to say that there was about him something of an almost saint-like quality, and I think he was right. Lethaby was completely unselfish, he had absolutely no idea of personal gain or advancement, he was impatient of wrong and injustice, hypocrisy and humbug. As I have hinted in this address I think his enthusiasm sometimes blinded him to the hard facts of life, and the infirmities of human nature, and sometimes led him dangerously near to fanaticism; but again and again his ready sympathy and his sense of humour brought him back to a wise tolerance, and balanced judgment. His was a rare nature, one that inspired genuine affection in all who really knew him, and they might well say of him, in the words of Horace:—

*"Quis desiderio sit pudor aut modus,
tam cari capitis"*—

but his work will remain, and his teaching may yet influence future generations as it has influenced ours.



Vote of Thanks and Discussion

THE PRESIDENT then called on Miss May Morris to propose a vote of thanks to Sir Reginald Blomfield.

MISS MAY MORRIS: Mr. President, Sir Reginald Blomfield's address roused many memories in my mind of Mr. Lethaby, and among them I am reminded of my first introduction to Lethaby's ideas, or, at any rate, to one side of his thoughts, and that was through the book that Sir Reginald told us about, which Lethaby wrote early in life, on *Architecture, Mysticism and Myth*. I myself, at that time, was, in a groping way, trying to study those things—symbolic representations and such-like, and I fell on that book with much delight. I had heard of Lethaby before, but this was my first introduction to his writing. A few years before his death he published, in *The Builder*, a series of articles on the same subject, which he called "Architecture, Nature and Magic," a better title. It was the same subject, only, of course, enlarged, and all the ideas matured; in fact, Lethaby himself speaks as if he disliked his earlier book, and said he considered it uncritical and inexperienced, and observed he was glad it was now out of print. But there it is. And it is so interesting to see the same thread of thought going through the man's life from early days to the last, and to think that towards the end of his life there he was working on it again, and producing those articles.

A few years before those articles came out, he published a series on Philip Webb, and I think it is a thousand pities that those articles on the life and work of a great architect like Philip Webb were so little known, and that they, and also this other series on the tremendously wide subject of origins, should not be reprinted. I think it is a great pity that they should not be put before the public in book form. Let us hope that, some time, that will be done; I hear nothing of it at present.

Sir Reginald told us that among all his activities, Lethaby did not design many buildings. I was fortunate enough to know very intimately two of those dwelling-houses, one a very pleasant place in the country outside Birmingham, and the other a sort of fairy palace on the edge of the great northern seas, a wonderful place this building, which was remotely and romantically situated, with its tapestries and its silken hangings and its carpets, which came from my father's workshop. It seemed like the embodiment of some of those fairy palaces of which my father wrote with great charm and dignity. But, for all its fineness and dignity, it was a place full of homeliness and the spirit of welcome, a very lovable place. And surely that is the test of an architect's genius; he built for home life as well as for dignity.

There is another side of Lethaby which I would like to touch on, though I must not dwell much upon it here this evening, and that is his love of the country, and his delight in country crafts. And here I came into touch with him more particularly. In this little book, called *Home and Country*, and written for country people, he lays

stress on these things. He wants people to see with his eyes, to see, for instance, the beauty of the Oxfordshire wagon, to be interested in the quilting from Northumberland, or to be amused by the mere patterns of the local bread. He could not bear that the beauty of the everyday things of country life should be passed by, or that they should be viewed with indifference or with a cold eye. He even writes sometimes with tenderness, as when he speaks of the "dear cottages and their lovely gardens." Can't you hear Lethaby saying that? It pleases me to think that this small, cheap book has been spreading some of Lethaby's sayings in all sorts of odd corners of England, and stimulating—perhaps amusing—and influencing people not easily got at.

First and last, the influence of a mind like Lethaby's cannot fail to be lasting and widespread, as Sir Reginald has said, and we who admired and loved him so much are glad to know this, and to know that his work has not died, and that it cannot die.

I have listened with very great pleasure and interest to Sir Reginald's address on his old friend, and I am very glad to fulfil my duty of proposing a vote of thanks to the Lecturer.

SIR WILLIAM ROTHENSTEIN, M.A.: Mr. President, I have been asked by your Secretary to second the vote of thanks to Sir Reginald Blomfield, and I could not help feeling, when he was speaking, that the first man who would be pleased at hearing what Sir Reginald said was Lethaby himself; he would have admired his courage. Sir Reginald Blomfield has given us a really affectionate tribute to our great Lethaby, without any untruth to his own soul, and that is, I think, a very fine thing to have done.

There are, perhaps, two points on which I should like to join issue with my friend Sir Reginald. He rather insisted on Lethaby being remote from the world and being a saint; but I look upon Lethaby as being one of the most worldly men that I have known, because the things which to us are the most important things in life, are beauty and order, and surely Lethaby, standing for those things, was infinitely more practical than are 99 per cent. of human beings, who are as remote from reality—the condition of Europe at the present time shows that—as children. Surely one may suggest that the saint is the practical man in the church, the man who has the courage to put into, perhaps, exaggerated practice what, very often, other men are too timid to do. To call Lethaby a saint, therefore, is to use about him a perfectly proper expression. He had the courage of the saint.

I think I need say no more, but I would like to repeat that I think Sir Reginald's address has been moderate and just what a paean of praise should be from an honest man.

THE PRESIDENT: We have had an extraordinarily



AVON TYRRELL, HAMPSHIRE

interesting evening; and I should like to have the privilege of bringing one or two stones to lay on the cairn which we are building up this evening to the memory of Lethaby. The address we have heard carried us back to the times of boyhood and the influences which formed our lives.

I, of course, agree with Sir Reginald in his comment on Ruskin, that he did sometimes mix up morals and art. On the other hand, I have come through this period, to the present time at any rate, with a very firm conviction that there is a unity running through all our lives; that if morals are not art, they are at all events linked up and related in that unity. They are not the same; but nevertheless they are not divided. I would like to refer to one other belief which, I think, underlay the joy which Lethaby and William Morris took in Gothic art: that is, their belief that it gave great opportunities for enjoyment to the workman. Looking at the modern developments of steel frame and shell structure, I still retain the conviction that some day we shall again find a style of building which will afford an opportunity for joy to all the workmen who are engaged on it. I refuse to be satisfied by any type of building which confines the opportunities for creative enjoyment entirely to the one architect who makes the drawings for a hundred workmen. I believe we shall solve that problem, though appreciating that we do not seem to be approaching much nearer at the present time.

I would like to read you one or two quotations from Lethaby's *Form in Civilization* which seem worth recalling on this occasion.

"Art is the well doing of what needs doing." "Art is sound and complete human workmanship." "To me, work is not only art, but it is almost everything else as well." "Beauty is the flowering of labour and service." "The ability to make is a form of culture as well as the ability to talk, and producing is not less honourable than consuming." "If ever we are to re-make civilization on a plan, we shall have to begin by recognising that it is founded first of all on labour."

The vote of thanks, having been moved and seconded, it is open to any of our members and guests to take part in the discussion, and I shall be glad if anyone who can contribute to the proceedings will do so.

Mr. THACKERAY TURNER: Mr. President,—I speak because many years ago, when I was living in Gower Street and Lethaby was living in Gray's Inn, I used to spend my time, after church, in either calling on Philip Webb or on Lethaby. And Philip Webb always liked me to bring my children with me. So I used to go to him fairly often. And, as I say, I used also to go to Lethaby. And if he was out of bed—which was not very often—we used to have extraordinarily interesting discussions on art and architecture. The sole reason I am wishing to speak to-night is that he brought me to think, and to come to the conclusion that it is quite impossible

to have any art which has not got human creation in it. It does not matter whether it is poetry, or literature, or prose, or painting, or architecture: if they have not got human creation they are not art. And the corollary follows, which is what he was constantly rubbing in, that the moment you copy, the work ceases to be art. That is very important; and thus came about, through my being Secretary of the Society for the Protection of Ancient Buildings, the feeling of the Society that all restoration which means copying is absolutely wrong.

Mr. HENRY M. FLETCHER [*F.*]: I have ventured, Sir, to give a few sentences as a very inadequate tribute to a great man whom so many of us have known.

Lethaby thought for himself, and thought as an architect, and herein lies his special distinction. So much architectural criticism is really literary parade, or is based on the whim of the writer or the phase of past architecture which happens to be in fashion at the moment, that it has little value or interest for architects. With Lethaby's opinions it is possible to disagree, but no architect can fail to be interested in them. You cannot read the least of his papers without feeling his single-minded devotion to architecture as an indispensable formative part of human life and civilization. He was an incisive phrase maker, but his most incisive phrases were coined for the support of his arguments and his convictions, never for display. Deeply sincere himself, he gave a catholic welcome to all forms of sincerity in others, and kept his scornful wit for pretentiousness, officialism—everything that he delightfully summed up as "grandiose bunkum." His view of architecture, and what should concern the architect, was liberal, and included not only buildings but the control and planning of many kinds of industrial and social developments. In this as in many other ways he was a pioneer. "Order, tidiness, finish" were favourite themes of his, and he hated the muddle brought about by slipshod living, imperfectly controlled machines, imperfectly educated human beings. So, naturally, education, the building up of the future, occupied much of his thought during his later years, whether on our Board of Architectural Education or at the Royal College of Art, or in the position where he did what was probably his finest and most fruitful work, as the first Principal and practically the founder of the L.C.C. Central School of Arts and Crafts, and he was constantly throwing off pithy, unconventional, stimulating papers and addresses on educational matters in the R.I.B.A. JOURNAL, the *Hibbert Journal* and at the various educational conferences.

Lethaby's modesty and sincerity made him appreciate the same qualities when he found them in a man or a building. Of all modern men, after Ruskin, he gave perhaps the deepest admiration to Philip Webb, whom he would describe with relish as "a kind of hermit architect." This genuine modesty and hatred of display must have made it very difficult for him to play a public part. It was his burning conviction, his passionate desire, to see wrongs put right that steeled him to do so, but

often the involuntary rustling of the papers that he held in his hand betrayed the nervous strain that it cost him to address an audience. So, much of his influence was exercised underground, and it was no rare thing, when some useful piece of work was doing, to find Lethaby sitting unseen, content to pull the strings while others reaped the kudos.

In architecture or building design his teaching has surely been in large measure responsible for the saner side of what is vaguely called the modern movement—the getting rid of tophamper. Of its less sane manifestations he is guiltless: "I am satisfied," he says, "that all search for originality just blocks the way, with our preconceptions and limitations, to any possibility of realising a true originality, which properly is *of the root, not of the appearance*." It was because his being was rooted in sincerity that he himself had this true originality.

Like all men of true originality, of first-hand opinions, he was a rebel, a heretic. Heresy is a vital thing for modern life, especially for great corporate bodies like our Institute, whose natural trend is towards an unthinking uniformity. But Lethaby never let rebellion lead him into bitterness or Byronism. He differed from the Institute, as he was bound to do, but always impersonally and without rancour, and when he scarified us, the wounds might hurt but never festered.

So many people sought his advice that he could not but know it was worth seeking, and his modesty never degenerated into mock-modesty. It was a delightful experience to go to Lethaby for advice, or indeed to listen to his conversation at any time. The generous warmth of his relations with his friends, the depth and width of his knowledge, the concentration of his mind on serious subjects, the ready play of his wit—now caustic, now fantastic—on lighter matters, the characteristic hesitation, followed by the equally characteristic pounce as he found the right phrase to make his meaning clear, gave a very special charm to his talk, and made it in the highest degree stimulating. But, above all, it was his sincerity and his utter want of self-seeking that endeared him to his friends and were the source of his power.

Mr. W. CURTIS GREEN [*F.*]: Mr. President, Sir Reginald in his inimitable way has spoken of Lethaby as a contemporary. I should like to add the tribute of a younger generation. He was one, perhaps the principal, hero of my youth, and time has not dimmed my veneration for him. All that the young and unworldly love he did supremely well. As a draughtsman, as a designer, as a writer, he was a fountain of inspiration: his work is direct, sincere and modest. Look at his drawings in his books and on these walls. I remember the thrill of visiting one of his houses at Four Oaks; unknowing that it was a new house I was going to see, I recognised it at once as his work. In detail he was always irresistibly right: he had the craftsman's instinct for using and shaping each and every material in the right way—brick, stone, marble, iron, wood. His church in Herefordshire moved one young man to pray that he too might



HIGH COXLEASE, LYNDBURST, HANTS. Entrance Front

one day be an architect. To quote Meredith: "His work has nothing foreign or far-fetched about it: it is just what it pretends to be, the carol of the native bird." It has the essential qualities of vitality and repose. Here is adventure against the tranquil background of tradition: with the freshness of the morning, you are conscious of "all the suns that go to make one speedwell blue." His spoken and written word was seized upon, stored up, and quoted with eagerness. Indeed, it is difficult to write of architecture without quoting him. His criticism of new work, such as that of Bentley's Roman Catholic Cathedral, was generous and extraordinarily stimulating. Writing of Philip Webb, he said: "Webb was the first to realise that all new work must be modern; directly he started he knew he must be a modern builder, a surprising thing at that time." There speaks Lethaby of himself. He speaks of architecture as "Age speaking to Age," and again of "art as help and wisdom." He was as refreshing as a watered garden. Plato tells us that "Rhythm and harmony find their way into the secret places of the soul." We may be happy that Lethaby heard music denied to those who from necessity or ambition strive in the market place.

Professor BERESFORD PITE [F.]: I join very sincerely in the tribute which has been paid to Sir Reginald for the exceedingly just estimate that he has

presented to us as the friend of Lethaby. What Sir Reginald has said and others have contributed this evening will indicate how difficult a man Lethaby was to understand—so difficult, indeed, that it has been said that even the great Norman Shaw, who would understand every client and every builder—I was going to say every architect—confessed that he never quite understood Lethaby. But that Lethaby understood Shaw I would venture to urge. He had often spoken to me about him with the greatest respect and affection, and would never admit criticism: it was always stopped by the statement that Shaw was so wonderful. How far Lethaby lent himself to Shaw's peculiar gifts and habits is another matter altogether. That he played with the opportunities that Shaw's practice afforded him most of us know. Mr. Shaw had the largeness to let Lethaby loose upon his buildings; that is generally appreciated, or was appreciated in his day. That Shaw loved and valued Lethaby and gave him liberty in dealing with his work was the real estimate of his quality.

I do not know that I cannot outdo Sir Reginald, though I am his junior, because I first met Lethaby early in 1882, and for some years we used to meet one night a week, and not discuss politics but try to make designs. And in a certain historic year three of us sent in designs for decoration to the Royal Academy which the Council



HIGH COXLEASE, LYNDHURST, HANTS. Garden Front

would not look at, the reason being, we found, that we were not registered students of the painting school, all three of us being architectural. I think if that design of Lethaby's could be unearthed now it would be a revelation to some of us of the meaning of the progress of the decorative arts since that day fifty years ago. For many years afterwards, at the Royal College of Art, we were neighbours on the same building, and one watched his influence in that difficult institution which, when he came on the scene, was bound hand and foot with prejudices and types. One watched his influence in disintegrating the creepers and parasites of form, weeds which had planted themselves at South Kensington and taken root, and his influence in gradually disintegrating and destroying them, supplanting them with the healthy seed of truth and directness of expression, and his ultimate success in winning the affection of the students. I remember, on his first advent, a lady student came, with tears, to the Principal, and said the new Professor wanted her to draw watercress. But that atmosphere soon changed, and his influence on the whole course of the work of the College is now permeating the country with very considerable effect. But much more than that, and much more than has been said to-night might be said, because Lethaby was first a philosopher and then

an architect; he was not—like most of us—architect first and philosopher afterwards. Lethaby's views on life and art were fundamental to his character, nature and mind, and that made him so difficult for the common man to understand. His point of view was never the point of view of the professional architect or of the man who had habituated himself to the forms of style in thinking about and describing art. We might bear in mind that, though what has been said to-night about Lethaby being essentially an appreciator and understander of mediæval art is true—I do not know that Lethaby did not suggest this point of view—I would remind you that his appreciation of Greek art, myths and craftsmanship was equally sincere and far-reaching, amazingly so. And so far as applying the truths which he expressed and believed with regard to the relation of art to labour, relation to social conditions, the production of mediæval art, he never applied these truths to Greek art. And that remarkable handbook on architecture, in the Home University series, showed how he appreciated Egyptian art, into which these propositions can hardly be suggested as entering. His outlook in art was so universal that we must demur to labelling him a "Mediævalist" or "Modern" or "Socialist." Sir Reginald has suggested that he disliked Renaissance art. I do not know on what

grounds. If anyone had suggested to him that Wren was not a supreme genius, I should have liked to have been in the room at the time. When I was a youngster I remember talking about the sham walls of St. Paul's, and he said: "There is no great art without a sham," and that was fifty years ago. The Renaissance point of view, which understood and appreciated the work of the past and sought to apply it to the problems of the present, was not altogether strange to Lethaby. The universality of his view prevented this.

Anyone who attempted to look round on the world to-day, our world, on the development of architecture, on that particular development of it with which you, Mr. President, are so honourably associated, the development of town-planning, or upon the movement with which our Past-President Mr. Guy Dawber is co-operating, the preservation of rural beauty, must admit that all these movements are fundamentally due to Lethaby's teachings. We picture the present progress of English architecture, how it has passed through spasm after spasm of revival, through Gothic, Queen Anne, and Free-classic, into what? Into an atmosphere which only one word can describe, the atmosphere of Lethaby. Lethaby is the modern mind, and we are living, consciously or unconsciously, on the fruits of his criticism and his outlook on life.

Beyond that, the personal side has been very sweetly and tenderly touched upon by various speakers. Might I venture, Sir, in addition to the vote of thanks, which we cordially support, to say how we feel honoured by the presence of Miss May Morris to-night? We thank her most cordially for that beautiful appreciation of her dear friend. As we look back on the names which have influenced us during our current lives, Ruskin, Morris, Lethaby will always be linked together, evolving out of each other some new aspect, light and inspiration. But to view Lethaby only as an architect would be a great mistake. He is a greater man than that: he is a philosopher who has seen that art is work, is life—is the expression of that motive that "If a man compel you to go with him a mile, go with him twain," that additional "extra" which is the expression of character, which is the beauty that belongs to the life of any artist.

There is so much more to say, Sir, but this is one of the subjects in regard to which words can fairly be said to fail one as one looks back upon the extraordinary career and warm friendship which Lethaby excited amongst all those who knew him.

Mr. R. W. S. WEIR: I should like, Sir, to support the vote of thanks to Sir Reginald for his very sympathetic and generous tribute to my old friend Lethaby. When I came here I thought I was one of his oldest friends in London, but I find there are some older than I am. Lethaby was my oldest friend in London. He received me with the right hand of fellowship when I arrived from the North to enter Norman Shaw's office, I will not say how many years ago. But there was something about that office that morning, an unrest, an excitement, and,

as a young man just arrived, I could not make out what it was all about. They were saying: "Do you think anyone will turn up?" A meeting, it appeared, had been called at Charing Cross Hotel of artists and craftsmen to form a guild, to draw craftsmen and architects together. That was the beginning of the Art Workers' Guild. They went to the meeting, and next day they were jubilant and talked about the number of people who had come. I took a humble post in the office of Norman Shaw, and Lethaby became my friend, philosopher and guide. I sat under him, listening to his words of wisdom and felt his inspiration for three years, until I was fortunate enough to get a Travelling Studentship at the Royal Academy and set out on my travels. During that time the movement for the establishment of the Arts and Crafts Society was well on the way, and I came back to find it a going concern. Shaw by then had given up his rooms in Bloomsbury Square, which Lutyens afterwards occupied, and Lethaby was established in an attic in Hart Street, Bloomsbury. That was the beginning of Lethaby's short career as a practising architect. He was working on that large house "Avon Tyrrell." I went through the drawings for it two days ago, and I will say that no practising architect could have gone more thoroughly into the working details for the building of that house than he did, even to the designing of the furniture. I do not know what will happen to the drawings; it would be a pity to destroy them. They alone are a monument to him. It was, as I say, a very short career that he had as a practising architect. It was not that he did not love doing buildings. He said: "I want to build," but he could not deal with the clients; their methods were difficult. He, however, seemed to get on with the builders, if they were honest men. But if there was trouble, he shrugged his shoulders.

There are certain points I would like to say a few words about. In 1906 Lethaby had just published his book on Westminster Abbey when the post of Surveyor to the Abbey fell vacant. On my return from my travels I had been elected a member of the Art Workers' Guild, which then used to meet in Barnards Inn, and Lethaby and I both attended regularly. After the meetings we used to go with Micklethwaite to his rooms in Bloomsbury. He was a bachelor, and we sat and discussed things there until all hours, and among other things we discussed was Westminster Abbey. Micklethwaite died shortly after Lethaby's book was published, and when the Surveyorship to the Abbey fell vacant his friends said: "That is Lethaby's post." We were rather surprised to find, however, that Lethaby did not propose to send in his name for it. We told him he must do so. I went round to his house, and I said to him: "I shall not leave this house until you promise to allow your name to be put up," and I came away with the promise. I think the result fully justified the attitude we took.

I will now skip a few years, as others can tell you better about his appointment to the Principalship of the Central School of Arts and Crafts, how he built that school up,

and how things went on happily under the Technical Education Board, with Dr. Garnett as the Head, until the London School Board was abolished and the London County Council took over the complete control of education in London. Then "the machine" came, and difficulties began, and Lethaby suffered much from the education machine of the London County Council.

We go now to 1922. Professor Pite came to me one day and said: "We shall have to do something about Lethaby. It is of no use waiting until he is in his grave; we have got to honour him now. You must tackle this." I said: "It is all very well, but what will you do? Anyhow," I said, "I am too old to take on another job like that." I had organized a similar gathering in honour of the late Phené Spiers many years before, and I knew the amount of work it involved. We, however, got together a Committee, and Matthew Dawson took on the job of hon. secretary, and a small sub-committee, consisting of Emery Walker and myself, was appointed to work with him. In the end we had a delightful tea party in the Art Workers' Guild Hall on Lethaby's 65th birthday, and had a birthday cake with 65 candles. Lord Crawford took the chair. Professor Mackail had composed, in his best literary style, an address to Lethaby, which he read, and Lethaby was presented with this address, written by Edward Johnston, with all our signatures added. We had felt that a number of his essays would be lost unless they were published in book form, and, after a great deal of trouble, we persuaded him to allow the committee to publish such essays as he would select in the form of a book. Eventually he agreed to our doing so. That is the origin of *Form in Civilization*.

Mr. PERCY J. WALDRAM [L.]: Mr. President—In the presence of so many distinguished architects may I, as representative perhaps of the more humble disciples of the late Professor Lethaby amongst the rank and file, be permitted also to thank Sir Reginald Blomfield. That which one particularly appreciates and welcomes in the paper is the author's sympathetic recognition of the great truths underlying the views often apparently unorthodox which were preached with such convincing charm.

Many—perhaps one should say all—have honoured Lethaby, as they will honour and revere his memory, but there are some who are not ashamed to confess that they also loved him; and these I think must include all those who had the privilege of coming into personal contact with him in any capacity, however unimportant.

It was my singular good fortune to be one of the small band of lecturers with whom he set on its way the Central School of Arts and Crafts. The work was strenuous, consisting as it did (at least in my department) largely of attempting to hold the interest of young men through the evenings of autumn, winter and early spring in order to get them through the R.I.B.A. examinations. We had, of course, the usual proportion of young men who had been placed in architectural drawing offices because architecture was regarded, like the Church, as essentially a profession in which no brains were required.

That which would have been in the ordinary way a hopeless task, monotonous and futile beyond words, became, thanks to him, not only pleasant but successful.

The usual 60 or 70 per cent. of rejections, which was then customary amongst R.I.B.A. examinees, was often turned into 100 per cent. passes, although certainly in somewhat small groups. We had, of course, to weed out, as gently and tactfully as possible, the more hopeless slackers; but probably the profession is to-day none the worse for that.

I should like to mention one rather delightful habit of our chief, because it is so essentially characteristic of the man whom no one was expected to work under, but always with.

At the turn of the year, as the evenings lengthened, the close attendance at classes, essential to success in the examinations looming ahead, had to compete with tennis and other delights. Lethaby was never content to wait until it was time to send in to the harassed and discouraged lecturer the usual official intimation that further decrease of numbers would mean the discontinuance of the class, with the probable loss of a year's work for the more industrious survivors.

He had a far better method. Unnoticed by anyone, he used to slip quietly into the back of a room and afterwards come to the front and discuss the lecture informally, not only adding to it the charm of his own ideas, and leaving the men impressed with the importance of the subject, but also inspiring them to make the most of the remaining lectures, one or two of which he would make a point of attending.

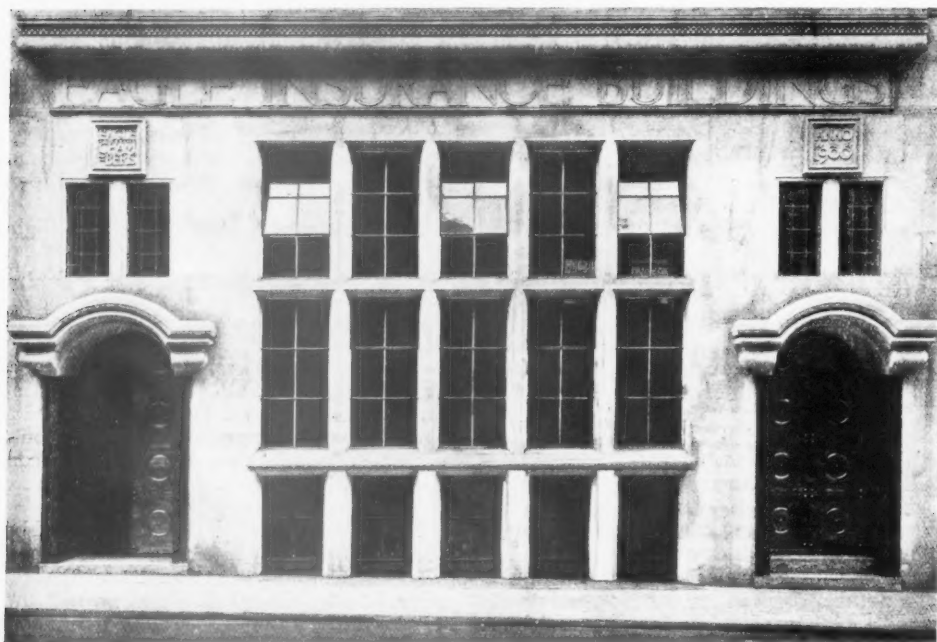
Such practical personal interest was of the utmost value. It also served to keep the lecturers alive to the fact that they, no less than the students, had still a great deal to learn. Although all this happened some years ago, with only occasional but greatly prized meetings since, I find myself strangely unable even yet to realise his loss.

The memory is still so fresh and strong of his voice, his phrases, his enthusiasms, and above all of his charming modesty. Who can forget how he would punctuate the conclusion of a most acute and illuminating criticism with that disarming phrase, "But there—I don't know."

I would venture to say, Sir, that to those of us who had the privilege of knowing him through his spoken word he will always live.

To those, without number, who will know him only through the medium of his writing it is not, I think, too much to say that he will remain a living and virile force as long as there are any architects left to read the English language.

Mr. BASIL OLIVER [F.]: I did not know I was going to be called upon, but I remember Professor Lethaby very well at the Guild—I am not too junior for that—and I was present at the birthday party which Mr. Weir has referred to. Professor Lethaby was always very happy at the Guild and he was always very nervous when he spoke, but, as we shall always remember him, it was im-



THE EAGLE INSURANCE BUILDING, BIRMINGHAM

possible for anyone who met him not to remember his charm.

Mr. SYDNEY COCKERELL [*Hon. A.*]: I should like to contribute one reminiscence, to supplement what Mr. Weir has said about Lethaby's appointment to Westminster Abbey and how he had almost to be dragged into it. I remember that occasion very well, and I used all the persuasiveness at my disposal to get him to stand.

When he was appointed to be Principal of the School of Arts and Crafts he was associated with Sir George Frampton at first, but afterwards he became the sole Principal. His appointment, which led to so much, came about in this way. This great school had just been established, and there was no obvious head for it. Sir Emery Walker, who is now sitting next but one to me, was returning with me from a continental journey, and we suddenly realised that the appointment would be made in a day or two, and that Lethaby was the person for the post, and we decided that he must be chosen. With some difficulty we induced him to stand. Testimonials had to be speedily obtained. Sir Emery Walker undertook to tackle William Morris; and I appealed to Burne-Jones and William Richmond, who willingly gave their testimonials. These, with one other from Norman Shaw, secured his election, and we thought that a very good day's work.

I should like also to refer to the lively suppers which were a weekly sequel to the rather exhausting Anti-scraper Committees, which lasted from 5 to 7 every Thursday. The committee meetings in the 'nineties were often very uphill and discouraging. When they ended a small group, consisting usually of Morris, Philip Webb, Sir Emery Walker, and frequently Gimson and myself, adjourned to Gatti's in the Strand, and had the simplest of meals, costing us about 1s. 2d. a head. Nevertheless, these were delightful and sometimes hilarious parties. Morris would sometimes produce an illuminated manuscript, or some of his latest designs for the Kelmscott Press, for Webb and Walker to criticise, and there was the best of good talk. Lethaby joined the Society and this informal club at the beginning of 1893 and made the acquaintance of Philip Webb, a piece of good fortune for both of them. They were neighbours in Gray's Inn, Webb living in Raymond Buildings and Lethaby in Gray's Inn Square, and this was certainly one of the lucky chances which helped to make Lethaby what he was. Many of his ideas were thrashed out in collaboration with Philip Webb; they were exactly of the same type, unself-seeking, far-sighted, generous-minded and righteous men.

Professor BERESFORD PITE: May I add a postscript about Westminster Abbey? Augustus Spencer, Lethaby's principal, bought a copy of that book and

posted it on to the Dean, and he got him to come, and he was appointed.

Mr. WEIR (in supplement of his former remarks): I was going to read the latter part of Lethaby's reply to the address that was presented to him at that meeting at Queen Square on 18 January 1922, just over 10 years ago. He said, in regard to the various essays we had collected to publish in this book *Form and Civilization*—and if you have not read it, you should do so—"They are a crude attempt to set down what I seem to have found out about life. The result is something like this: (1) Life is best thought of as Service. (2) Service is first of all and of greatest necessity, productive work. (3) The best way to think of labour is as art; this was Ruskin's and Morris's great invention. By welcoming it and thinking of it as art, the slavery of labour may be turned into joy. (4) Art is best thought of as fine and sound ordinary work. So understood, it is the widest, best, and most necessary form of culture. (5) Culture should be thought of not only as book learning but as a tempered human spirit. The shepherd, the ship-skipper or the carpenter enjoys a different culture from that of the book scholar, but it is none the less a true culture."

Mr. ALFRED H. POWELL: I cannot add very much to all the nice things which have been said, but I knew Lethaby for about twenty years very closely. What I feel has not been touched on this evening is the jolliness of him; he never seems to have really grown up; he remained like a boy until the day of his death. He was full of exhilarating fun, and he would go into fits of laughter if anything struck him as amusing. I remember that once we went on the South Downs together, we had horses—goodness knows where we got them from—and to see him galloping along on a great red camel of a horse was wonderful. He was given a bicycle by his students after he had finished up at the school, and he revelled in that bicycle. And I have seen him on the river enjoying rowing in a boat as much as anybody. I once went to Yorkshire with him on a holiday. You see these paintings on the walls; I tried to do something of the sort. He caught hold of my drawing and said, "Alfred, you don't know how to do it; you want to get lather into it," and he picked up a bunch of grass and, rubbing it over the drawing, produced a wonderful texture. That sort of thing kept things going tremendously for him. He was about the jolliest companion anybody could dream of, always full of life. It seemed as though his five wits were multiplied by eight or ten, he had so much sensation, and his senses were all so continuously alive. It was that which made him so sympathetic to everybody; there was no kind of person he could not sympathise with: I think all will agree with that statement.

I was particularly pleased with what Mr. Beresford Pite said; he touched the subject of our discussion very closely.

Mr. ERIC MACLAGAN, C.B.E. [*Hon. A.*]: There is one word I would like to add, aside from Lethaby's work, which others, so far, have not touched on. There was a book of his which has not been

mentioned—that wonderful book which he published in 1904, that general survey of mediæval art. It is, I think, one of the most remarkable books in the English language. That book typifies a side of his work that I want to say a word about, and that is Lethaby's interest in museum work, and the great contribution he made to the Victoria and Albert Museum, as our next-door neighbour to the College of Art. He was perpetually in and out of the Museum; there was hardly a department in it where valuable independent investiga-



THE EAGLE INSURANCE BUILDING, BIRMINGHAM

tion was not done by him: on early Christian ivories, Byzantine textiles, English embroideries, and early metal work. Probably Sir Reginald will remember how, on a very august occasion not many months ago, we both listened to certain criticisms of the museum spirit; but I do not think there has ever been a finer or more exalted example of the museum spirit than Lethaby's, and I am certain he was a real inspiration to all of us who were working in museums, as much so as he was to people in the other spheres of life in which he worked.

Professor J. W. MACKAIL, M.A., LL.D. [*Hon. A.*]: It would ill become me, even if I were competent to do so, to take up any more of your time in adding to what has been so well and justly said about Lethaby. But just this you will perhaps allow me to say. I would speak of his human character, and not of his artistic quality. He struck one as differing from others in that he lived habitually, not with his head in the clouds, but with his head in air which had something superterrestrial about it; and when he descended to the ordinary levels of earth he was often like some one who had strayed into darkness. That is the keynote which, to those who knew him a little less intimately than others, was puzzling, though it did not detract from his essential human charm. He was not, as has already been said, a practising architect on any great scale, and he has left no very large or important monuments of himself in stone and lime; but what he has left is the influence, immense and deep-seated, which he exerted on all those with whom he came into contact. On all such he had a vivifying and inspiring influence, and in an assembly of architects like this one might say of him, in the words of another great Memorial: "*Si monumentum requiris, circumspice.*"

Mr. D. S. MACCOLL, M.A., Litt.D. [*Hon. A.*]: People so much better qualified than myself, of greater knowledge of Lethaby, have spoken that I ought not to take much of your time. I did both admire and love him; nobody he met could do otherwise. His was a rare spirit. I took down *Architecture, Mysticism and Myth* again from my shelf last night, and remembered. It was a charmed moment which Sir Reginald has described, when the guild was formed and a little company got together and produced furniture. All manner of things seemed possible. Lethaby's contribution was a delightful chest with marqueterie of sheep. I used to say to Lethaby that he was rather like the Jews who shrank from writing the real name of God; he shrank from using the word "beauty," because he was disgusted with so much that was put forward in that name. He had a faith that "good building" would result in all that we want. That was characteristic of his whole attitude, a certain shrinking, which, I suppose, took him out of the field of practice in the end, and an extreme moral sensitiveness which he shared with his great master Ruskin. In that way he drifted into contemplation and scholarship. Valuable it was, but we lost something from him in the way of construction.

But what I got up to say is this: It was suggested to me

during dinner that just as at an earlier time his friends combined to have his essays published, is it not due to him that his later work, which appeared in *The Builder*, the two series of articles which have been referred to, should be put permanently into print? I am told he made one little attempt himself, applied to a publisher, and got a rebuff, and, in his modest way, he took that for an answer. Is it not for us to cherish his memory by seeing whether a better answer cannot be given?

Sir HERBERT BAKER, R.A. [*F.*]: Perhaps you will allow two sentences to be uttered by one who, owing to his absence abroad, had not the good fortune to know Lethaby personally, though on the two occasions I met him I formed the greatest admiration for him. But that absence abroad did not prevent my knowing of him, and being inspired by his books, by his ideas on the Greek and all other periods. Lethaby seemed to me to have that intense love for his art, and, as love will often do, seemed to be given power to radiate love and colour from his art, from many facets, more facets than from any other writer. But it is true, as Sir Reginald has said, that he did not see light from all the facets. It is a happy coincidence that the facets which he did not see were seen and radiated by his distinguished friend and contemporary author, the Lecturer of to-night, and notably in his book *The Mistress Art*. He has radiated light from other facets, so that the two together seem to combine all that we know or need to know about architecture.

Mr. NOEL ROOKE: As no other student has spoken to-night, I would like to say a few words. I have been surprised to hear the suggestion that Lethaby was a Mediaevalist. Other men seem to look very much into the future, but he could read lessons from the past, and see it under different conditions and for different objects. We always felt he was looking towards the future, and not a future which would be very different from the Mediaeval life which he knew and loved.

There is another point. I doubt if there has ever been any other Principal of a school who was so intensely loved and respected, both by his students and by his staff—and I have been both. He could always direct a person to the right thing, to the thing which would help him in any modern difficulty. The most extreme case was that which he was able to do for Edward Johnston. Johnston came to London in 1908, unknown to anybody. Lethaby was able to direct him at once to certain manuscripts in the British Museum (I very much suspect Mr. Sydney Cockerell may have influenced Lethaby in the period). At any rate, Lethaby knew, in some way, what point in the history to direct Johnston to, and, thanks to that, Johnston was able to get started. All through we felt his knowledge of the past had reference to the future, and not to the past only.

Prof. W. G. NEWTON [*F.*]: At so late an hour I should hesitate to rise, particularly after so many grave and reverend seniors have preceded me, but for the fact that 53 years ago Lethaby succeeded my father as Shaw's chief assistant. That is one of the early memories of my

boyhood. I think Lethaby, looking down on us now from the Elysian fields, will be embarrassed by this celebration of his past and his work.

There is yet one point which has not been exactly touched on. Coming away from a conversation with Lethaby, what struck you at all times was his *zest*. Suddenly an idea would strike him, and it would be like blowing on a flame; his eyes would light up, and he would go away with the idea as it were catching fire. He was a man who took the greatest delight in the simplest thing, as Miss Morris said, in "the dear cottages" and the happy ways of making bread. The man who could take a delight in the simple manifestations of human craftsmen round him was a very happy man.

The PRESIDENT then put the vote of thanks to the meeting and it was carried by acclamation.

Sir REGINALD BLOMFIELD (in reply): I shall not detain you, as it is getting late.

I have two impressions of this evening. The first is that among all Lethaby's friends it is most gratifying to find that he has this very wide appreciation from all sorts

and all ages. Though I was his friend for fifty years, I did not know how widely extensive his influence has been; and I hope it will be extended further still.

With regard to Lethaby himself, I shall not add anything to the eloquent and very just tributes which have been paid. I agree with the President that you must take a man as a whole, and it is when taken as a whole that Lethaby is so extremely interesting. Mr. Powell hit on the very happy side of Lethaby's character, his cheeriness and jolliness and the way in which he enjoyed life, and always in his own way, not the way of other people.

The other side Professor Mackail touched on: that Lethaby was a soul apart. I said in the paper that he was unworldly; that was meant as a compliment—I did not mean unpractical. He was remote from the bustle which we inferior people deal with. Lethaby himself was above us. I said in my address that he was living among the stars, but not as a star-gazer, rather as a man with high ideals and a high range of thought, one living in the highest plane. It was that point I wanted to bring before you in my address.

I thank you.



From a drawing by W. R. Lethaby

The Drawings of W. R. Lethaby

A REVIEW OF THE DRAWINGS EXHIBITED AT THE R.I.B.A.

BY NOEL ROOKE

LETHABY'S mature nature was balanced to an unusually perfect degree, and this could not always be appreciated at the time by those whose more one-sided views he had to counterpoise in debate and on committees. But after an interval of years, when the dust of controversy had settled down, his views would be found to have been quietly accepted and to have stood the test of being acted upon. His drawings can help us to understand how this used to come about.

Between the ages of 21 and 31 he was chief assistant to one of the busiest and most successful architects in England, a post of business responsibility which would have seriously hindered a lesser man in the pursuit of the wide and intense study which was natural to him.

Sir Reginald Blomfield has given a most interesting account of him as he was between 1881 and 1892. Later Lethaby's practical experience blended completely with his idealism, and his knowledge gave him not only great boldness, but ultimate victory, whenever a fight was forced upon him. His knowledge of Greek, Roman, Gothic and modern architecture and modern craftsmanship was immense, sound and illuminated by his own living criticism. His comparative lack of respect for, but not lack of interest in, Renaissance was because it was, to his scrupulous eye, a purely passing derivative school, of second-hand thought, and, to him, only second-hand hearsay evidence as to human power and life. The first three groups of drawings show how he obtained his knowledge. The last is an indication of how he came to wield so much power, almost without knowing it, and certainly without intending to.

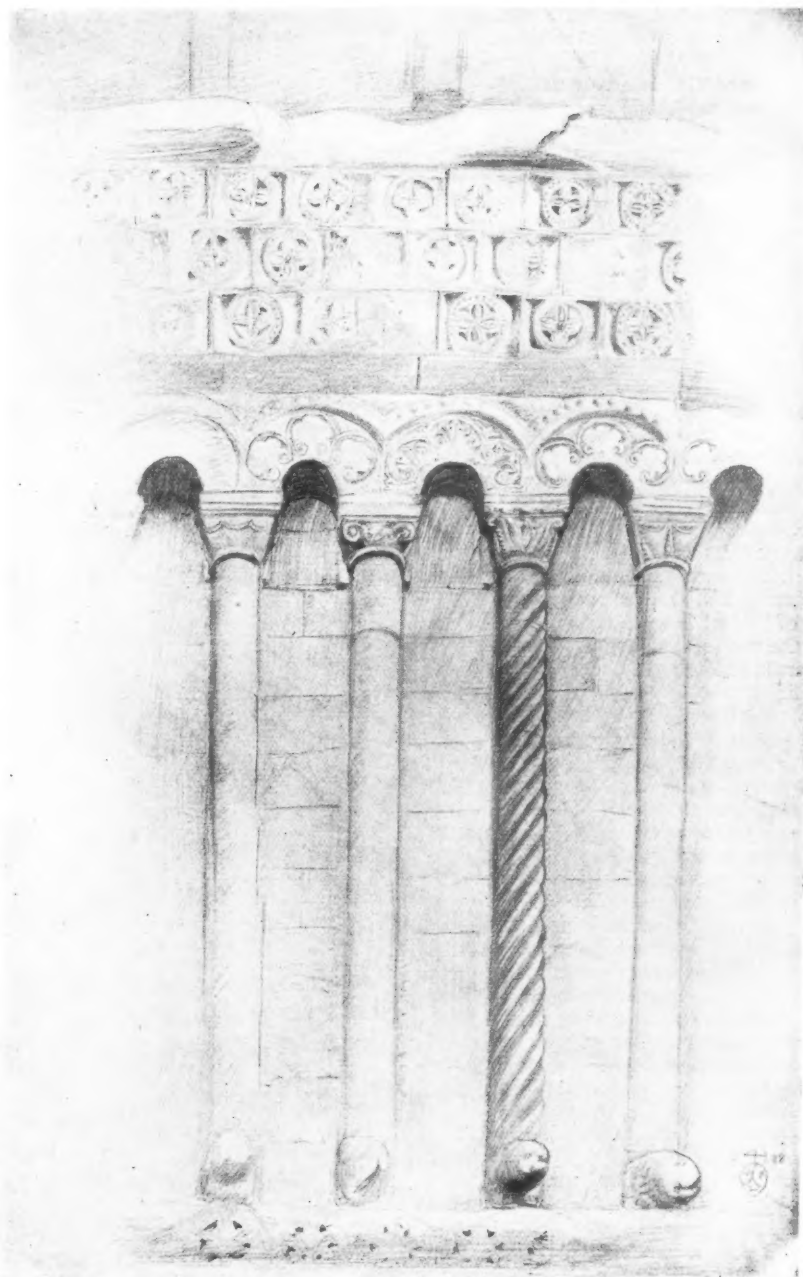
The first group consists of some perspectives and interiors in pen and ink for Norman Shaw's buildings, which he respected as a culminating point of a period. It illustrates in a sense the last stages of his apprenticeship to other masters, although he was far more than a pupil, indeed a most highly valued chief assistant, when he made them. They stand for something of a compromise between his own intense and free draughtsmanship and the more precise drawings of Shaw. It is interesting to compare them with perspectives made to-day.

The second group of drawings gives some indication of some of the studies by which he helped himself to achieve that incomparable combination of knowledge, experience and wisdom, which was made available to others by his influence and power, and came from a totally different cause. He was the scholarly student, the accepted authority, who believed that scholarship and authority are snares if they entangle the feet of adventure; the able architect, with good business ability, who could say "Fine architecture will remain impossible so long as we have architects"; the sensitive artist who

realised that art can destroy the spirit that makes it possible. All this is implicit in the drawings.

It is interesting to recall what Mr. Arthur Keen, who was in Shaw's office with Lethaby, has stated in his valuable letter in this JOURNAL (Vol. XXXVIII, 19 September 1931, p. 737): "Lethaby's output was enormous. I think I never knew a man who worked harder or to better effect . . . to see Lethaby at work in a museum was to receive a useful lesson in close and exhaustive analysis. His power of observation is illustrated in everything he wrote, and he seemed able to refer confidently to things seen years before, although studied at the time from quite a different standpoint."

This was the result of Lethaby's balanced way of thinking of work, fully, from all points of view; of thinking everything out. For him study did not consist of lifting into his notebook whatever would serve his immediate need. His drawings were not made to serve the same purpose as the photograph "references" of the present day. While being made they were the starting point for thought; when made they were not used as a substitute for it. As a result, his drawings are entirely free from that standing weakness of architects' drawings, speciousness. They are not merely as ledger records or files of correspondence, made for one immediate purpose now past. They have a life and vitality of their own, stimulating to further thought. They are real drawings. Lethaby won the Soane Medallion with a Renaissance design, and he studied English Gothic with equal care. One of the next stages of his studies is referred to in the only passage of his writings in which I can recall his speaking of himself. In *Westminster Re-examined*, chapter v, he is discussing the possibility of a French master-builder having planned Henry III's Abbey, and saying that comparison with French work is necessary to settle this question. "It happens that my days of studentship were in the time when there was a special enthusiasm for French cathedrals, and I must have been one of the last of those who concentrated on the 'professional' study of these masterpieces of structural art. I have worked, measuring and drawing, at all the great monuments of Northern Gothic art, at some of them again and again, and I may set down three dozen as they occur to me, partly for the sound of their delightful names: Amiens, Rheims, Paris, Beauvais, Chartres, Bourges, Vézelay, Tours, Nevers, Autun, Auxerre, Clermont-Ferrand, Lyons, Mantes, Laon, St. Quentin, Noyon, Soissons, Senlis, Meaux, Chalons-sur-Marne, Langres, Strasbourg, Rouen, Coutances, Bayeux, Le Mans, Troyes, Sens, Angers, Poitiers, St. Omer, Abbeville, Tournay, Geneva and Lausanne. I vote for an English master without bias . . ."



From a drawing by W. R. Lethaby

What the quality of his work in these three dozen and more French cathedrals was may be seen from many drawings, of which those of the Narthex of Vézelay, the S. Porch at Bourges, and the Door at Le Mans are particularly fine. The figure and head of Christ in the latter may be compared with the miserere carvings and the romanesque stone beasts; the present writer has never seen any drawing by an architect which reveals so much understanding of form in sculpture, as understood by painters and sculptors. The pencil drawings of the Stevens fireplaces make it possible to say almost as much about his understanding of the human figure.

The gaiety and incisiveness of his vision is shown by many drawings of different kinds, such as the joyous little watercolour of old houses at Caen.

His studies of Greek and Roman monuments are mainly contained in notebooks and concentrated jottings, not shown here.

To him museums were always full of possibilities for the future. It was not so much his knowledge, but his insight into the possibilities of their contents as influences and principles, not as models for modern development, which was so amazing. His outlook was to the changing needs of the future. He used his knowledge of the past as a long base line of time from which to observe the future, and then offer it relevant suggestions.

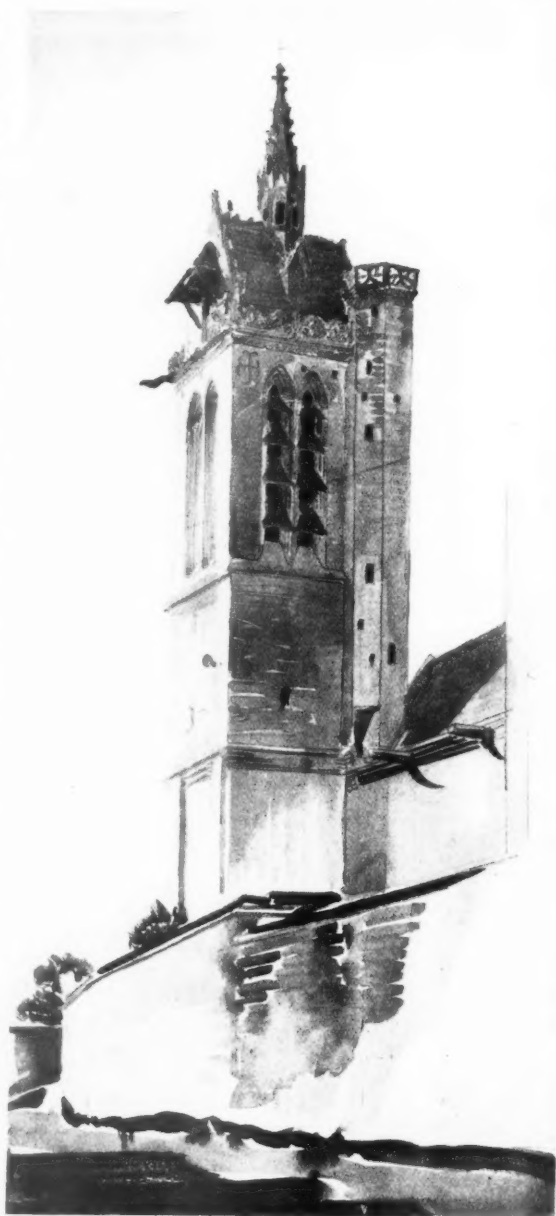
The third group consists of sketches, working drawings and photographs of his buildings and furniture. These can give, even to the professional eye, little idea of his perfect sense of craftsmanship in the most right and happy uses of the different qualities of stone, brick, wood, marble, cast iron, which make his houses such a continuous pleasure to those who live in them. This fascination and perfection are felt equally by second owners, who bought and lived in the houses knowing at first nothing of Lethaby. The owner of a Lethaby house does not part with it if he can possibly live in it himself.

There is a fourth group of drawings.

All these diverse intellectual gifts and achievements were brought into tune and made ready for use—for service would be the true word—by his personality, which may be best referred to by quoting the words of Mr. S. C. Cockerell in the *Sunday Times* of 19 July 1931:—

"A certain childlike simplicity must be mentioned first, then his nobility of outlook, his self-effacement, his learning, his wit, his penetrating vision, his industry in research, his fairness in discussion, his sympathetic encouragement of young students, his general loving-kindness, and his scorn for all that is shoddy, pretentious and base.

"His many friends, both men and women, looked up to him with a singular admiration and devotion. By each one of them while life lasts his memory will be cherished as that of one of the rarest of spirits. In their eyes he was indeed not so much the artist, the scholar, the authority on this or that, as the saint-like and peerless comrade whom they will see no more."



ST. ETIENNE LE VIEUX, CAEN

From a watercolour by W. R. Lethaby

This was the source of his power and leadership. For he was a born leader of men, who insisted on refusing to break in on to other men's initiative by giving them the appearance of a lead. His staff at the Central School of Arts and Crafts from 1896 to 1911 included at least fifty men, some of them the leaders in their particular walks in life. They loved and respected him to a man in a way no head of a School of Art has surely ever been loved and respected. There is a hint of an explanation of this in these last drawings. Almost above all his other great qualities came the one that seemed the deepest of all, his power of admiration and delight. Fine human achievement was to him as a window, through which he looked and was glad. Next to fine human achievement the things that moved him most were, I think, trees. A good

drawing of a tree also filled him with contentment. Was this one cause of his pleasure with the hypothesis that Gothic architecture was evolved by northern races living originally among forests and building with timber, who as deforestation increased near the towns learned to use stone as a substitute for wood? Trees, like action, work, and friendship, brought out his roguish fun, virility and turbulent delight; these were easily aroused when his surroundings were in harmony with his deepest feelings and faith, if he were in the right company. He never set himself down to study trees or painting, as he did buildings. But all his life steadily, at intervals, he took occasional hours or half-days and sat down to pay reverence to them: the reverence coming in an outer and very living dress of bold merriment. So the drawings have a fresh directness which is extremely "modern."

These landscapes reveal the Lethaby who was the inspiration of so many younger men with modern hopes and aspirations. The fresh minded student in him slips out again in them. There are pencil drawings, studies of the lie of the land in fields, which could only be equalled by the very best landscape painters. With his great sense of lyrical beauty he could undoubtedly have been one of the greatest of modern painters. A well-known painter seeing these watercolours at Conduit Street on 15 February exclaimed: "What a great landscape painter lost to the world!" But was he really lost? Are not these drawings, though few in number, here with us? He always seemed to think that painting was not the form of beauty of which the world of to-day was in most dire need. A person of insight taking up the profession of painting to-day might seem to be deserting from the thickest of the fight and seeking the primrose path. He never judged others whose standards in this matter were different to his. But he felt it his duty to try by all kindly means to reduce the size of the army of young people proposing to spend their lives "learning to paint, learning to paint," and who would in the long run probably be consuming rather than producing beauty. As his experience widened and deepened he became more and more aware of the harm that is done by the conscious artist, usually a painter or an architect, who designs for a craftsman-operative. "No good form is ever made by consciously designing it."

After making one of these beautiful, gay, and at the same time awed water-colours we can imagine him going home with some most amusing quip in his eyes, ready to come to his lips, and thinking "Life is best thought of as service, Art is best thought of as sound ordinary work."



From a drawing by W. R. Lethaby

Unemployment in the Building Industry

DEPUTATION TO THE MINISTER OF HEALTH

The Minister of Health received a deputation on 2 February of representatives of the National Federation of Building Trades Operatives, the National Federation of Building Trades Employers, the Building Materials Manufacturers and Supplies Committee, the Industrial Reconstruction Committee for the Clay Industry, the Chartered Surveyors' Institution and the Royal Institution of British Architects.

The deputation was introduced by Mr. G. Hicks, M.P., and the speakers were Dr. Raymond Unwin, P.R.I.B.A., Mr. Barron, Mr. Barker, Mr. Johnson, Sir J. Walker Smith, M.P., Mr. Stuart and Mr. Coppock.

The purpose of the deputation was to draw the attention of the Minister to the serious extent of unemployment in the building and allied industries. They stated that the number of unemployed in the building and public works contracting industries was 342,000 in December, 1931, as compared with 180,000 in December, 1929. This increase was due in part to the measures adopted to secure economy, and there was reason to fear that the full effect of these measures had not yet been felt. Admittedly, only a small part of the total volume of building was carried out by Government Departments and local authorities, but reductions in the building programmes of public authorities destroyed confidence and led to reductions in the building programmes of private firms and persons. The deputation believed that the curtailment of building by local authorities was largely due to a misunderstanding of the demand for economy, and, in particular, of the circular issued to local authorities by the Ministry of Health. They hoped, therefore, that the Minister would be willing to make quite clear that the Government did not wish to arrest building in any wholesale manner, regardless of the urgency of the works or the extent of unemployment involved, so that local authorities should be unable to misunderstand and that private firms or persons should not be misled or unduly deterred from carrying on needful operations.

The Minister said, in reply, that he did not believe that the difficulties in the building industry to which the deputation had called his attention were due to any unreasonable action on the part of the Government. The difficulties were due to a reduction of private and not public building programmes, which arose from a national consciousness that in the present crisis no expenditure should be incurred which was not profitable for new production, and, especially, for production for export. The nation realised that a return to general prosperity depended upon the recovery of foreign markets and the building industry must look to that return for a true remedy for their troubles.

He had had no evidence that there had been any misunderstanding of the circular issued to local authorities. The circular stated the view of the Government that the utmost care should be exercised in settling the charges to be imposed on the community by way of local rates. *But it emphasised that the Government did not desire local authorities to embark on a wholesale and ill-considered course of cutting down expenditure, whatever its character or purpose.* The circular also stated plainly that the criteria to be examined in considering proposals involving expenditure were whether the proposals would be remunerative, whether they were required on urgent grounds of public health or on other grounds of public urgency, *or whether they were justifiable as providing employment.* He would arrange for a note of the proceedings at the deputation to be published which would help to remove any misunderstanding that might exist.

As regards housing expenditure the Government were of opinion that the pressing need at the present time was for the small house which could be let at a rent within the means of the more poorly paid workers and had asked local authorities to concentrate their efforts on the provision of this type of house. *There would be no curtailment of assisted housing where this need remained unsatisfied.*

Ministry of Health,
Whitehall, S.W.1.

4 February 1932.

Dr. Raymond Unwin, P.R.I.B.A., has sent us the following comment on the reply of the Minister of Health:—

DEPUTATION TO THE MINISTER OF HEALTH

The Deputation to the Minister of Health had to be content with crumbs of comfort. It was evident that the Minister, holding strongly the view "that the return to general prosperity depended upon the recovery of foreign markets," attached much less importance than did the members of the Deputation to the maintaining meantime of as much activity as possible in the more self-contained home industries which do not materially affect foreign exchanges, and are not influenced by them. This is a definite difference of view which must not be overlooked. On the other hand in so far as there has been misunderstanding of the Ministry of Health Circular or excessive zeal on the part of Local Authorities or private building owners, the Minister's clear reiteration of the caution which should be used in determining what economies are desirable should be of considerable use.

The fears expressed by the Deputation that the full

effect of economies had not yet been felt, were confirmed when the January figures for unemployment were issued on 9 February, which register a general increase, building and contracting being among those industries in which the increase was said to be most pronounced.

The words printed in italics in the Minister's reply

to the Deputation taken in conjunction with the statement made by the Prime Minister on 9 December can be used effectively if those practising unreasoned economy should seek to shelter behind a misinterpretation of the Ministry of Health Circular.

9 February 1932.

R. UNWIN.

Reviews

TURAN. THE ARCHITECTURE OF CENTRAL ASIA*

A REVIEW BY CAPTAIN K. A. C. CRESWELL, F.S.A. [HON. A.]

This important book deserves the attention of every student of Muslim architecture, for Central Asia is practically a new field in the history of art. The country was almost closed to investigation until the Russian conquest in the eighties of the last century, and, even after that, scientific investigations were mainly confined to the ethnographical, philological and zoological fields.

Except for the Stupa of Termez, architecture in Central Asia begins with the Muslim conquest at the beginning of the eighth century. But Turan did not receive its architecture from outside without imposing its individuality upon it, and its conceptions have an air of strength and monumentality in striking contrast to what we find elsewhere in some parts of Islam.

The oldest, and in many respects the most striking monument published by Dr. Cohn-Wiener is at Bukhāra; it is the mausoleum of the Emir Ismail Ibn Ahmad, the founder of the Samānid Dynasty, who died A.D. 907. Although not the oldest mausoleum in Islam (the Qubbat as-Slebiya at Sāmarrā is probably older), it is the oldest example of the typical Muslim mausoleum—a cube surmounted by a dome resting on an octagonal zone of transition formed by squinches. Hitherto the oldest examples of this type known were the four mausoleums (once seven) at Fustāt, known as the Saba Banāt which date from A.D. 1010, i.e., a century later than this new example.

The mausoleum of the Emir Ismail is built of brick, with its corners treated as rounded piers, and in the middle of each side is an arched entrance, real or false, set in a rectangular frame. At the top of each side is a dwarf gallery concealing the octagonal zone of transition, above which rises the hemispherical dome, flanked by four little dwarf domes, a prototype, therefore, of what we find centuries later in the mausoleum of Khān Khānān at Delhi, the Tāj Mahal, and many other Indian mauso-

leums. The brickwork is composed of flat, tile-like bricks set by threes, first vertically and then horizontally, so that a basket-like surface decoration is produced. Internally also the decoration is executed entirely in brickwork, and it is as remarkable as that of the exterior. In each of the squinches carrying the dome are two windows, a most unusual feature, for the only other example known hitherto is found in the mausoleum of Sultan Sanjar at Old Merv (d. A.D. 1157), in which, in addition, the zone of transition is hidden by an open arcade at the summit of the four walls. The parentage of the latter is, therefore, established.

Next in point of date is the minaret of the Kalyan mosque (A.D. 1121), a tall tapering shaft 52 in. high, decorated with broad and narrow bands of ornament, executed in the brickwork itself. It stands free, outside the walls of the mosque, like the minārs of Kunja Urganj, Termes and Misriyān. As regards the mosque itself, the author maintains that a considerable part of the interior belongs to the original work of 1121. It consists of a court surrounded by vaulted arcades resting on square piers, five aisles deep to east and west and four to north and south. But the four great *iwāns* in the centre of each side are doubtless insertions of the Timuride period.

Four important details of ornament in moulded pottery (lehmterrakotta) from the soffits of the mausoleum of Sultan Sanjar (d. 1157) are given on Plate VIII. They consist of interlacing pointed ovals with tendrils and buds, obviously derived from 'Irāq but, instead of being flexible, they have become hard and rigid. They give us a glimpse of what surface decoration in the Oxus region must have been before the devastations of Chingiz Khān.

Another important monument described is a group of three mausoleums at Uzkan, of which the oldest is probably that of the first Karakhānid, Nasribn 'Alī (died 1012/13), the second (that of Jelāl ad-Dīn Husayn) was finished, according to an inscription, 9 July 1152, and the third about 1186. The two latter form valuable com-

**Turan*. Islamische Baukunst in Mittelasien. By Ernst Cohn-Wiener. Berlin: Wasmuth. 1930.

parative material for anyone studying the late Fātimid and early Azyūbid architecture of Syria and Egypt, and the façade of the second, with bosses in each spandrel of the arched entrance bay (Plate XII; the magnificent decoration of the soffit of this entrance bay is shown on Plate XIV) shows where the Muslim architects of India got their inspiration from. Similar rounded corner piers, carried out in the brickwork itself, occur in many mausoleums in Sind (e.g., Shurfa Khān at Thathah, in Cousens, *Antiquities of Sind*, Plate XXXVII).

Of the monuments of Samarkand, the mausoleum of Timur and that of his favourite wife Bibi Khānūm have already been elaborately published by Dr. Sarre (*Denkmäler persischer Baukunst*, Berlin, 1901-10); the former has also been published by the Imperial Russian Archaeological Commission (*Les Mosquées de Samarcande, Fasc. I: Le Gour Emir*), but Dr. Cohn-Wiener is the first to give us a splendidly illustrated account (Plates XXII-XLVIII) of the group of sixteen mausoleums at Samarkand, known

as the Shāh Zinda, which date from 1334 to 1434. They form the most splendid examples in the world of polychrome faience mosaic applied to architecture.

Plates LII-LVI are devoted to a ruined palace (A.D. 1396) at Kesh, or Shahi-i-Sabs, the walls of which are covered with the same magnificent decoration. Ruy Gonzales de Clavijo, who was sent by the King of Castile as an envoy to the court of Timur in 1403, gives a description of this palace and saw that it had taken twenty years to build. (See his *Narrative*, pp. 124-5, published by the Hakluyt Society, London, 1859.)

Four plates (LIX-LXII) are devoted to the mausoleum of Ahmad Yesavi (A.D. 1397) at Turkistan, but for which we should be dependent on a few woodcuts scattered through books of travel (e.g., Schuyler's *Turkistan*, Vol. I) or the smudgy half-tone illustration in Masson's monograph (*Mauzolei Khodzha Akhmada Yesavi*, Tashkent, 1930).

An indispensable work for all students of the subject.

RESEARCH IN BUILDING*

A REVIEW BY S. POINTON TAYLOR, F.R.I.B.A., HON. SECRETARY TO THE R.I.B.A.

SCIENCE STANDING COMMITTEE

The Building Research Board has presented its Report for 1930 to the Lords of the Committee of the Privy Council for Scientific and Industrial Research. (Stationery Office, 2s. 6d. net.) It is as usual an outstanding yearly document in the architectural world, and there will be few members not aware of its importance and value. These few will be well advised to make its acquaintance with as little delay as possible.

Of the large number of problems which arise in our daily work, many there are which puzzle and bewilder. Indeed, there are some which still baffle those best equipped to solve them. There are probably still many occasions when, with the best intentions, we use factors of safety beyond requirements with loss of efficiency and economy. These shortcomings are rapidly being put right, and many troubles which have been ascribed to unstable humanity—or the devil—are now proven to be due to failure to employ scientific methods quite capable of precise definition.

The newcomer to these reports will find in Appendix II a list of the Board's special reports, bulletins, technical papers and other publications dealing with an extremely wide range of building subjects. It will be strange indeed if amongst them he does not find many of immediate interest to him, and which he feels must be at once possessed; their cost is nominal.

* *Scientific and Industrial Research, Dept. of: Building Research Board Report for the year 1930. London: H.M. Stationery Office. 1931 [1932]. 2s. 6d.*

Turning to the report of the Board over the signature of its chairman, Sir George Humphreys, K.B.E., M.I.C.E., we note a new laboratory is being erected at Watford especially to deal with work in co-operation with various branches of the building industry, and that the potential value of this work is becoming more and more appreciated. All concerned will, in due course, feel the benefit of the efforts to establish industrial products on the most efficient and progressive basis.

Reference is made to the Institute of Builders' scheme for the maintenance of students at the Station which is in operation, and we hope that post-graduate work for architectural students will be a possibility in the near future.

The assistance of the Station in the preparation of the Standard Specifications of the British Standards Institute (until recently the British Engineering Standards Association) is touched upon.

"The prime function of standard specifications is to provide a standard, as high as economic considerations will allow, which will force inferior material into disuse. But a specification should not be regarded as stable. It should be revised as experience grows."

The Board we feel sure needs no word of warning from us that the Plimsoll line for a standard specification in these hard times should be fixed at Spartan efficiency level only.

The Director's Report of the details of the various investigations in hand at the Station and of progress to date follows. Although a model of compression, it has

required about 120 pages, including 25 illustrations and diagrams and 17 tables. Under the sub-heading of "General Research and Special Investigations," we note that a special report on the weathering of natural building stones is in the Press and will shortly be available. This should be of special interest, as it is a summary of all the information available from the literature and experience of the Station on the various aspects of the problem.

The second part of the report is devoted to Intelligence and Minor Investigations, and points out that there has been a 60 per cent. increase in the number of inquiries and minor investigations during 1930.

The inquiries range over the whole field of building and the inquirers comprise Government departments, architects and consultants, manufacturers, builders, private individuals, local authorities, professional institutions and the technical Press. The Science Standing Committee of this Institute is constantly obtaining valuable information, and has frequently notified members of the Institute that the Station welcomes inquiries. Advice is given freely, and, if necessary, after actual investigation of the problem.

A selection of questions and answers dealt with by this Section is published monthly by some of the technical periodicals and this JOURNAL.

TOWN PLANNING. *Extracts from the Annual Report of the Ministry of Health for 1930-31. Pam. Lond.: H.M.S.O. 1931. 6d.*

Reviewed by WILLIAM HAYWOOD [F.]

These extracts provide a useful and interesting summary of the progress made in Town and Regional Planning during the year. By 31 March 1931, an area of 6,846,036 acres had been scheduled by Town Planning resolutions and schemes, and of this total, 1,428,443 acres stand to the credit of the past year, also 206 of the 267 urban authorities under statutory obligation to plan their areas have now prepared or are preparing schemes; although in the Minister's opinion, some of these schemes mature but slowly, even when allowance has been made for time required to assimilate and adjust the new powers of county councils.

Many county councils have taken up their responsibilities with zeal, while others show a caution which the Minister meets with useful advice on the work to be done and assurances as to the limited nature of the liability incurred. Examples of action taken by the more progressive county councils are given, together with some of the more interesting questions which necessarily arise. As for instance:—When improvements to county roads are provided for in a town planning scheme, can the county council exercise their powers under the Public Health Act, 1925, to prescribe improvement lines in excess of those provided by the scheme? The Minister says no, since it would be unfortunate if the provisions of a town planning scheme were liable to alteration under powers not related to town planning, to the detriment of owners and other persons concerned. If amendment is essential, then it should follow the usual course under town planning procedure.

Another duplication of authority refers to the control of petrol filling stations under town planning schemes, or by-laws made under Section 11 of the Petroleum (Consolidation) Act, 1928. The general tenor of the Minister's recommendation in this case is to name situations in which a single authority can be defined, and otherwise to provide that the authority first consulted shall give suitable notice for joint or agreed action.

Reference is made to the interim report of the R.I.B.A. Aerodromes Committee, and the wide scope of the enquiry, together with the Committee's opinion that aerodromes will in the near future provide architects with problems and opportunities of the widest possible scope.

Appeals under approved schemes and interim development

orders reveal interesting situations, of which the following may be taken as an example:—A local authority negotiated for the supply of electricity (to be taken over a minimum number of years) to a proposed works in a town planning area, and the negotiations were carried to the point of an agreement being ready for sealing, without any intimation to the promoters of the works that a town planning permission might not be granted. The promoters entered into contracts for the erection and supply of buildings and plant on the strength of the negotiations without first applying for permission, which was in fact refused when sought. The works were allowed on appeal. The Minister did not consider that the works were open to strong objection in themselves on town planning grounds (subject to compliance with certain conditions), but felt also that it was not an unreasonable assumption on the part of the promoters of the works that the business of the council would be so co-ordinated that the various committees would act in concert, and that action based on the expectation that certain buildings would be erected and remain in use for a number of years would not be taken by a committee of the council unless the council were in a position to give such consents as might be necessary.

Seven new Joint Advisory and six new Joint Executive Committees for Regional Planning have been established during the year, and there are now sixty-two of the former and forty-one of the latter—one hundred and three in all. Of these committees nine hundred and twenty local authorities are represented, and their activities cover an area of over 15,000,000 acres, a population of 32,000,000 and a rateable value of £227 million.

Six Joint Committees have reported during the year, and the Greater London Regional Planning Committee has issued two interim reports prepared by the President R.I.B.A. Of these reports, that on open spaces has led to the formation of a Special Sub-Committee of the L.C.C. to investigate urgent matters revealed by the report. The second report deals with decentralisation and is also very illuminating. The Greater London Regional Planning Committee hopes to bring the general development scheme and plan of the area under review to a definite preliminary stage of completion by April 1932.

Here and there in the "extracts" is evidence of a desire for powers to control elevations. On this subject the moderate councils of the Lake District (South) Advisory Committee are much to be commended. They appear to have a very wholesome dread of undue interference.

ACCESSIONS TO THE LIBRARY

1931-1932, IV

11 JANUARY TO 11 FEBRUARY 1932

INCORPORATING

NOTES ON RECENT PURCHASES

(These Notes are published without prejudice to a further and more detailed criticism)

List of all books, pamphlets, drawings, and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher or Author marked

R.

Books purchased marked

P.

* Books of which one copy at least is in the Loan Library.

ARCHITECTURE

PROFESSIONAL PRACTICE

KIDDER-PARKER ARCHITECTS' AND BUILDERS' HANDBOOK. By F. E. Kidder. Harry Parker, editor. 18th ed.

7½" × 4½". xxvi+2315 pp. New York: John Wiley and Sons, 1931. R.

Probably one of the most noticeable characteristics of modern practice is its increasing complexity with the need for more frequent research and reference. Technical information can now be obtained from one source or another; but for rapid reference there is much to be said for the single volume containing more or less condensed information on a great many subjects.

The 18th edition of *Kidder-Parker Architects' and Builders' Handbook* may justly be regarded as one of the most complete reference books of its type. Naturally many chapters are devoted to items confined to American practice, particularly those dealing with the properties of steel sections; but much information will be found of interest and value to English architects and engineers. Approximately 100 pages are allotted to foundations alone. The subjects of fire-resisting construction, steel truss design, and wood framing are very thoroughly dealt with and interesting notes are given on many other subjects, including acoustics. New chapters have been added on elevator services and shades and shadows. The book has over 2,000 pages and the subjects range from geometry to symbols of apostles and saints.

C. S. W.

ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS

The Standard documents . . . 1932. (Architecture, *journal*, 1 Jan.)
pam. 11" × 8½". Sydney: Inst. of Architects of N.S.W. 1932. 1s. R.
GRAHAM (P.)

*The Adventure of building.

pam. 8½" × 5½". 16 pp. Lond.: Architectural Press. 1932. R. (2)

DOBSON (C. G.)

*The Arithmetic of building. (Lockwood's Manuals.)

2nd ed. 7½" × 4½". vii+83 pp. Lond.: Crosby Lockwood. 1930.
2s. 6d. P.

COLEMAN (T. E.)

Approximate estimates. A pocket book . . . 6th ed. by Clyde Young.
6½" × 3½". xvi+327 pp. Lond.: Spcn. 1932. 10s. 6d. P.

REDMAN ()

Redman's Law of arbitrations and awards.

5th ed. by W. E. Watson. 9½" × 6". lxix+379+44 pp. Lond.:
Butterworth. 1932. £1 10s. P.

SOUTH-EASTERN SOCIETY OF ARCHITECTS (CROYDON CHAPTER)

Borough of Croydon. Unemployment in the building industry. A memorial presented to the Borough Council . . . by [the Society] and London Master Builders' Association (Croydon branch).

pam. 9½" × 6". n.p. [1932.] R.

DESIGN

HYTHE AND ELHAM JOINT TOWN PLANNING COMMITTEE

To those who build. [Control of elevations.]

leaflet 9½" × 7½". [193-] R.

WINCHESTER CITY. TOWN PLANNING ARCHITECTURAL SUB-COMMITTEE

*Notes on the design of smaller buildings. (City of Winchester (Special Areas) and Winchester and district town planning schemes.)
pam. 8½" × 5½". Winchester: City Surveyor. [1932.] R. (2)

HISTORY

JOURNAL

The National Ancient Monuments Review. (John Swarbrick, ed.)
No. 7 (Feb.). Irreg. 1932.

ADAM (ROBERT AND JAMES)

*The Works in architecture of Robert and James Adam. (Scopas Series.) Vol. iii.

14½" × 9½". (8) pp.+25 pls. Lond.: Tiranti. 1931. 7s. 6d. P. (2)
LENINGRAD: ODSHCHESTVA ARKHITEKTOROV KHYDOZHNIKOV (Architekten Künstler Vereins).

Ezhegodnik (Jahrbuch). Heft 13. 1930. [Illustrated.]

13½" × 10½". (14)+164 pp. Leningrad. [193-] £2. P.

WRIGHT (FRANK LLOYD)

*Modern architecture. Being the Kahn lectures for 1930. (Princeton Monographs in Art and Archaeology.)

10½" × 8½". (xii)+115 pp.+pls. Princeton, U.S.A.: University Press. 1931. £1 18s. R.

Two lectures on architecture.

10½" × 7½". 63 pp. Chicago: Art Institute. [193-] R.

MAJOR (HOWARD)

The Domestic architecture of the early American republic. The Greek revival.

11" × 7½". xxii+96+(5) pp.+168 pls. Philad.: Lippincott. 1926.
(£3 3s.) P.

DRAWING AND DRAWINGS

PARIS: ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS

Les Concours du Grand Prix de Rome en 1929; 1930; 1931. Section d'architecture. [Designs for buildings of learned societies.]

3 portfos. 18" × 13". Pls. Paris: Vincent, Fréal. [19-] £1 10s. the 3. P.

BUILDING TYPES

SEXTON (R. W.), editor

American public buildings of to-day . . .

12½" × 9½". (5)+209 pp. New York: Archl. Bk. Pubg. Co. [1931.]
£3 15s. P.

MODEL ABATTOIR SOCIETY

Disease and the public abattoir. By Hal Williams.

pam. 7" × 4½". 36 pp. Lond. [1931.] R.

BRITISH STEELWORK ASSOCIATION

*Buildings for aerodromes.

11½" × 8½". 31 pp. Lond. [1931.] R. (2)

BOARD OF CONTROL

Colonies for mental defectives. Report of the departmental committee. . . .

pam. 9½" × 6". Lond.: H.M.S.O. 1931. 2s. P.

FIECHTER (E.)

Das Theater in Megalopolis. (Antike griechische theaterbauten series, 4.) (Sächsische forschungsinstitute in Leipzig. F-t für klassische philologie und archäologie.)

pam. 11½" × 9½". 30 pp.+6 pls. Stuttgart: Kohlhammer.
1931. (8s. 3d.) P.

SMITH (EDITH), ed.

The Church of St. Mary the Virgin, Guildford.

pam. 12 mo. Guildford. 1930. 6d. P.

BOSTON (CECILIA)

Guide to the Church of St. Nicholas, Compton, Surrey.

pam. 12 mo. Compton. [The Rector.] 1931. 6d. P.

VISCHER (J.)

*Der Neue Schulbau. (Die Bauaufgaben der Gegenwart series, ii)

11½" × 9". (viii)+100 pp. Stuttgart: Hoffmann. [1931.]
17s. 6d. P.

MUNBY (A. E.)

Laboratories: their planning and fittings. 2nd ed.

9½" × 7½". xix+224 pp. Lond.: G. Bell. 1931. £1 10s. P.

TURNER (P. J.)

*The University and college libraries of Canada. (McGill University Publications, series xiii, No. 33.)

pam. 12" × 9". 24 pp. Montreal. 1931. Presented by the Author [F.] (2)

HAUPT (A.)

*Renaissance palaces of northern Italy and Tuscany . . . Revised reissue. (Trans. of Palast-Architektur . . .) i: Tuscany. ii: Venice. iii: Bologna [&c.]

3 vols. 13½" × 10". Lond.: Batsford. [1931.] £7 10s. the set. P.

DETAILS

SMALL (TUNSTALL) AND WOODBRIDGE (CHRISTOPHER)

*English brickwork details 1450-1750. A portfolio of full-size mouldings.

portfo. 12½" × 10". Prelim. + 20 pls. Lond.: Architectural

Press. [1931.] 8s. 6d. P.

SMALL (TUNSTALL) AND WOODBRIDGE (CHRISTOPHER)

*English wrought ironwork: mediæval and early renaissance. A portfolio of full-size details.

portfo. 12½" × 10". Prelim. + 20 pls. Lond.: Architectural

Press. [1931.] 8s. 6d. P.

ALLIED ARTS AND ARCHEOLOGY

BRITISH SCHOOL OF ARCHEOLOGY IN IRAQ

Appeal fund. Report and accounts [8c.].

pam. 8½" × 5½". [1931.] R.

Regulations.

pam. 8½" × 5½". [1931.] R.

ROYAL SOCIETY OF ARTS

Report on the competition of industrial designs. 1931.

pam. 9" × 6". Lond. [1931.] R.

WASHINGTON: SMITHSONIAN INSTITUTION

Aspects of aboriginal decorative art in America based on specimens in the U.S. National Museum. By H. W. Krieger. (From *Report for 1930*.)

pam. 9½" × 6". Washington. 1931. R.

Ancient seating furniture in the collections of the U.S. National Museum. By W. Hough. (From *Report for 1930*.)

pam. 9½" × 6". Washington. 1931. R.

SYDNEY: NEW SOUTH WALES NATIONAL ART GALLERY

New South Wales Art Gallery pictures.

pam. 11½" × 8½". (8 pp.) + 60 pls. Sydney: Art in

Australia, Ltd. 1931.

Presented by Sir John Sulman [F.]

BUILDING

PRACTICE AND INDUSTRY

BRITISH STANDARDS INSTITUTION, formerly BRITISH ENGINEERING STANDARDS ASSOCIATION

Indexed list of British standard specifications.

pam. 8½" × 5½". Lond. 1932. 1s. R.

NATIONAL JOINT COUNCIL FOR THE BUILDING INDUSTRY

Gradients, regradings, and exceptional rate.—Annual review of wages.

leaflet. 1932.

BUILDING SCIENCE (GENERALLY)

SCIENTIFIC AND INDUSTRIAL RESEARCH, DEPT. OF: BUILDING RESEARCH BOARD

*Report . . . for the year 1930.

9½" × 6". 136 pp. Lond.: H.M. Stationery Office. 1931. [1932.]

2s. 6d. R. (2)

ACCESSORIES

DOWSETT (J. F.) AND BARTLE (E. G.)

Practical formwork and shuttering . . .

9¾" × 7". xi + 163 pp. Lond.: Library Press. 1932. 18s. 6d. P.

MATERIALS

BRITISH ENGINEERING STANDARDS ASSOCIATION

British standard specifications Nos. 197-393 (not consec.) [Paints.]

pams. 8½" × 5½". Lond. 1926-30. 2s. each. R.

No. 381: Schedule of colours for ready-mixed paints.

1930. 7s. 6d. R.

CHRISTCHURCH, NEW ZEALAND: PUBLIC UTILITIES COMMITTEE

*Report on corrosion of metal structures as affecting public utility services.

dupl. 13½" × 4½". 14 pp. Christchurch. [19—.] R. (2)

INSTITUTION OF STRUCTURAL ENGINEERS

Report . . . on steelwork for buildings. Part iii: materials and workmanship.

pam. 8½" × 5½". (8 pp.) Lond. 1931. 6d. R.

BRITISH ENGINEERING STANDARDS ASSOCIATION

British standard specification No. 187: Sand-lime (calcium-silicate) bricks.

pam. 1923. 2s. R.

British standard specification No. 78: Cast-iron pipes and special castings for water, gas and sewage. 1917. No. 154: Dimensions for malleable and soft cast-iron pipe fittings. 1922. No. 416: Cast-iron . . . soil, waste, ventilating, and heavy rain-water pipes. 1931.

pams. 2s. each. R.

British standard specification No. 6: Dimensions and properties of British standard rolled steel sections . . .

pam. 1924. 5s. R.

EQUIPMENT AND SANITARY SCIENCE

ADKIN (B. W.) AND BOWEN (DAVID)

The Law relating to fixtures.

2nd ed. 8½" × 5½". xlv + 428 pp. Lond.: Estates Gazette. [1931.]

15s. P.

INSTITUTION OF ELECTRICAL ENGINEERS

Faraday Centenary Celebrations, 1931. (*Journal*, November.)

10¾" × 8½". Lond. 1931. 10s. 6d. R.

(Michael Faraday was an Hon. Member R.I.B.A.)

GENERAL POST OFFICE

*Facilities for telephones in new buildings . . . (Compiled with assistance of R.I.B.A.)

11" × 8½". 76 pp. Lond.: G.P.O. 1931. R. (2)

ILLUMINATING ENGINEERING SOCIETY

The Artificial lighting of schools. The Natural lighting of schools. (Reports of Sub-Committees.)

galleys [1931.]

BRITISH ENGINEERING STANDARDS ASSOCIATION

British standard specification No. 324: for translucent glassware illumination fittings . . .

pam. 1928. 2s. R.

SANFORD (G. C.)

*Central heating and hot water supply for private houses. (Lockwood's Manuals.)

7½" × 4½". viii + 172 pp. Lond.: Crosby Lockwood. 1932. 8s. 6d.

P. (2)

FIRE OFFICES' COMMITTEE

*Rules . . . for fire-resisting construction. Standards IA, IB, II to V.

6 pams. 8" × 5". Lond. 1930-31. R. (2 sets)

ENGINEERING

WASHINGTON: SMITHSONIAN INSTITUTION

The Eighth wonder: the Holland vehicular tunnel [from New York to Jersey City]. By C. C. Gray and H. F. Hagen. (From *Report for 1930*.)

pam. 9½" × 6". Washington. 1931. R.

TOPOGRAPHY

PLATNER (S. B.)

A Topographical dictionary of ancient Rome. Completed by Thos. Ashby.

9½" × 6". xxiii + 608 pp. + 56 pls. + plan. Oxford: U.P. 1929.

£1 15s. P.

TOWN PLANNING, GARDENS AND RURAL PRESERVATION

KENYA COLONY AND PROTECTORATE

The town planning and development ordinance and (procedure) regulations, 1931. (3s.) Memorandum on [the same], 1931.

Each pam. 9½" × 6". Nairobi: Govt. Printer. 1931.

Presented by Mr. E. FitzGibbon, M.T.P.I.

ROADSIDE BEAUTIFYING ASSOCIATION

Roadside planting.

8½" × 5½". xiii + 170 pp. + pls. Lond.: Country Life. 1930. 7s. 6d. P.

CHRISTCHURCH, NEW ZEALAND: PUBLIC UTILITIES COMMITTEE

Standard tree trimming methods.

pam. 7½" × 4½". Christchurch. [19—.] 1s. R.

PARLIAMENT: BILLS

Town and country planning bill. [Preservation of amenity.] 1932.

Manuscripts and Typescripts

JACKSON (HERBERT)

[Modern hospital design in Europe.] (R.I.B.A. Saxon Snell Prize, 1931, report.)

ob. 11½" × 17". typescript and photo. [1931.]

Presented by the Author [A.]

READ (K. H.)

Report on visit to the [hospitals of the] United States of America and Canada (R.I.B.A. Saxon Snell Prize, 1930, report.) (With 5 pamphlets.)

typescript and illus. [1930.] Presented by the Author [A.]

VEITCH (K. A.)

Report on a tour made to Southern Spain, 1931. (Owen Jones Travelling Studentship, 1930.)—Notes on the decorations and uses of tiles and pottery in Southern Spain.

typescript. [1931.] Presented by the Author [A.]

XIIIth International Congress of Architects, Washington, U.S.A., 1933

H. P. CART DE LAFONTAINE, A.R.I.B.A.

(HON. SECRETARY, BRITISH SECTION C.P.I.A.)

It has been suggested that a brief statement with regard to the next International Congress of Architects, giving such information as to agenda and arrangements as is available, would be of interest to members.

An invitation to hold one of the International Congresses in the United States of America has been put forward on several occasions by the U.S.A. section of the *Comité Permanent*. But various difficulties have made this impossible since the War, the chief obstacles being the questions of the cost of the journey and the length of time required.

The invitation of our American colleagues was renewed at the last Congress at Budapest in 1930, and it was then suggested that a solution to the two main difficulties might be found by having the Congress during the voyage to the United States on board a ship, which would be specially chartered for the journey to New York and back to some European port. This suggestion was provisionally accepted as a basis for further discussion, and it was also unanimously decided to accept the invitation of the American Institute of Architects to hold the Thirteenth International Congress of Architects in the United States of America, part of the time being spent at Washington, and part in New York.

The subject was again discussed at a meeting of the C.P.I.A. in Paris in June 1931. The following members were present:—From *Belgium*: MM. Clerbaux, Lobet and Roosenboom; from *France*: MM. Chrétien-Lalanne, Defrasse, Girault, Guiard, Legros, Letrôsne, Louvert, Maigrot, Pontremoli, Poupinel and Tournaire; from *Great Britain*: Lt.-Col. Cart de Lafontaine; from *Italy*: Sig. Moretti; from *Holland*: MM. Cuypers, Slothouwer and Wils; from *Switzerland*: M. Laverrière; and from the *U.S.A.*: Messrs. Howard Walker, Zantzing and Jallade.

After some discussion, it was decided:—

(1) That the Congress should be held at Washington and New York in September 1933.

(2) That the agenda and subjects for discussion should be drawn up by the C.P.I.A., and that the various national sections should be invited to suggest topics for discussion, from which not more than five different subjects should be selected.

(3) That the U.S.A. committee should be entrusted with the organisation of the Congress and the travel arrangements.

During Mr. Walker's visit to this country he was kind enough to attend a meeting of the British Section of the Permanent International Committee of Architects and, in his capacity as Chairman of the U.S.A. Section of the

C.P.I.A., he extended a very cordial welcome to all members of the Institute to take part in the next International Congress.

He also informed us that he had been asked to attend this meeting by the American Section of the C.P.I.A. and his Institute in order to put certain suggestions before the British Committee and to discuss with them the organisation of the Congress.

He had recently attended a meeting of the C.P.I.A. in Paris and was able to report that the invitation to hold the Congress in Washington in 1933 had been accepted.

To meet the wishes of the French and Dutch Sections, many of whose members were Professors in Schools of Architecture, it had been decided that the Congress should be held about the end of September 1933. Delegates would leave Cherbourg about 15 September and arrive back about 15 October. This would give a week for the Congress at Washington and a few days in New York, and was the minimum time in which the Congress could be organised.

They hoped also to arrange a visit to the International Exhibition which was to be held at Chicago in 1933. This would be an optional extension of the proceedings.

A suggestion had been made at Budapest that the Congress should take place on the boat, and that for this purpose the United States delegates should come over in a specially chartered ship to meet the European delegates. This suggestion had been considered by the Committee but abandoned.

He thought, however, that arrangements could be made to charter a "freighter" entirely for delegates attending the Congress, and that substantial reductions in the cost of travel could be obtained. His committee were now considering the matter and hoped that the United States Congress would make an appropriation towards the cost of the Congress. They were also investigating the possibility of financial assistance from other sources.

With regard to the subjects to be discussed, they had submitted a list to the C.P.I.A., from which two subjects had been definitely selected (1) "The penetration and significance of art to every human being and its adoption in all schools, colleges and universities" and (2) "The importance of tradition in the art of architecture."

It had been agreed that the C.P.I.A. should invite suggestions as to the subjects from all its Sections and that a final selection would be made from these of not more than five subjects in all. He agreed that this was quite sufficient.

In the discussion which followed this statement by Mr. Walker various suggestions were made with regard to limiting the cost for delegates from European countries. In reply to a question, Dr. Raymond Unwin said that he did not think we could hope for any financial support from the British Government, but he hoped the R.I.B.A. might do something in this direction.

Dr. Unwin also suggested that it might be better for European delegates to leave Southampton or Cherbourg about 7 or 8 September so that they could be back in Europe by 1 October. This suggestion was accepted by Mr. Walker.

We expect very shortly to have some further information from the Organising Committee, but, as a guide to probable cost of the journey to America and back, it may be stated that a delegation of some four hundred American architects (who came over to Europe recently by a

specially chartered "freighter" for about the same period as is proposed for this Congress), paid an inclusive fee, covering hotels, etc., of 300 dollars.

In the meantime it would be of considerable assistance, both to the British Committee and our American colleagues, if those members who expect to be able to join the delegation to the United States would send their names, together with a list of the ladies or friends who will accompany them, to the Hon. Secretary, British Section C.P.I.A., 9 Conduit Street, W.1.

This preliminary notification will not commit any member to a definite acceptance of the invitation of the U.S.A. Committee to attend the Congress, but will be helpful in making the necessary arrangements.

We should also welcome any suggestions from Allied Societies as to subjects which might be included in the Congress agenda.

Correspondence

Westminster School.

5 February 1932.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—It may be of interest to some of those who have been enjoying the Cockerell Exhibition in the Royal Institute of British Architects to hear that we have here at Westminster School two masterpieces from the mind of that perfect draughtsman and colourist, but of too vast a size to be exhibited upon your walls.

Anyone who has been both to the Westminster Latin Play and to your Exhibition will at once have realised that the lovely back-scene of the Play is nothing else but the famous Cockerell reconstruction of Athens, enlarged and given here and there in the near corners a tall cypress tree: while the drop-scene, the beauty of which has every year since 1857 speeded the passing of the interval in the Play, is his theatre at Pompeii, from a slightly different angle. It shows an empty theatre and, beyond the proscenium, the sea and Vesuvius.

Professor Cockerell was an Old Westminster and presented to the school the design of the whole set of scenes. The scene-painting was carried out by Mr. Fenton, Phelps's scene-painter at the old Sadler's Wells, where the scenes were first erected to test the effect of the whole. The two pictures are painted on stout linen, and are still in admirable condition; and, though there was recently some reviving of faded colour done, they remain a perennial delight of colour, drawing and perspective, and a worthy tribute to Athena herself.

Contemporary school records speak with fervour of "the effect, so much admired, of the bright sun-lit view of perhaps the grandest scene in the regions of classical antiquity—the Acropolis of Athens and the Bay of Salamis," and again, "the grateful thanks of all who feel an interest in the Westminster Play are due to Professor

Cockerell, who has devoted his high talents and taste to the service of the place of his education in the execution of a work with which his name will long be honorably associated in the memory of all Old Westminsters."

That was in 1857: there are many at each year's Latin Play who feel the same.—I am, Sir, yours faithfully,

GUY PENTREATH.

*Master of the King's Scholars,
Westminster School.*

MODERNISM

*59 Church Street,
Isleworth, Middlesex.
21 January 1932.*

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Mr. Wilshire asks in the JOURNAL of 19 December where tradition ends and where "this rotting liquefaction of modernism begins."

This question is a big one and impossible to answer within the limits of a letter, but the answer may be indicated. It appears to me that modernist architects went wrong when they began to idealise concrete. Concrete is useful, but it is ugly, and therefore should be kept out of sight. That is my opinion, and I imagine it is the opinion of the majority of the profession, for they still prefer to use the traditional building materials. Modernists, however, deny this, and as nothing that I or anyone else can say will convince them of the contrary, I propose to leave it at that, contenting myself with pointing out that there are as grave practical as aesthetic objections to a general use of concrete in building. Concrete is a transmitter of sound; it is a conductor of heat and cold; it gives rise to a great deal of condensation; it is difficult to fix to; almost impossible to alter; and very expensive to pull down. The latter is, perhaps, the most serious objection, for it means that in the course of a generation our towns and countryside will be disfigured by derelict buildings which no one wants, and which it is worth no one's while to demolish. Instead of the Institute seeking to get building regulations revised to enable reinforced

concrete buildings to be erected, it should, in my opinion, demand regulations to prevent them going up. But there is another side to modernism in architecture. While one of its roots is to be found in the idealisation of concrete, another is to be found in the idea that the traditional forms of architecture cannot be adapted to modern requirements. I submit that this idea is entirely without foundation. It gains currency because of the very restricted attitude towards tradition which obtains among architects whose education in tradition has been limited to Classical and monumental Renaissance work. Architects who have received their training find when they go out into the world that their training gives them no guidance for the work they are asked to do, and conclude, quite illogically, that because Classical and Renaissance forms cannot be used, traditional architecture as a whole has no validity in the modern world. But this is not the case, and they would not entertain this idea for a moment if they were equally familiar with the Gothic and Vernacular traditions, for these traditions have a flexibility which Classic has not.

Viewing Modernist architecture in this light, it would appear that the rotting process began when the study of the Vernacular tradition ceased to be regarded as the foundation of architectural education. The idea of Classicists that training an architect on the Orders gives him the key to unlock all the problems of architecture is entirely illusory. Indeed, so far from this being the case, it appears to me that the architects who know nothing but the Orders do not even understand them. The objection is not to teaching the Orders, but in teaching them

as mathematics rather than æsthetics, whilst identifying the idea of architecture exclusively with monumental work. How deplorable has been the effect of that teaching may be inferred from its effect on the mind of the average student. I shall never forget being told by a young architect—an Associate of this Institute, trained in one of our principal schools—that a certain building I designed was not architecture, because there were no columns in it. That may be an extreme case. Nevertheless, one is conscious of a certain absence of flexibility in the minds of architects who have not mastered the Vernacular tradition, and I am convinced that architecture will never again be in a healthy condition until the Vernacular comes again to be recognised as the basis of our education.

Modernism in architecture is a comparatively new thing. But modernism in general is a very old thing; only it was not called modernism, but heresy. One of the Popes defined modernism as a synthesis of all the heresies. He was, of course, referring to modernism in the Church. But the definition is just as true of modernism in general—of modernism in politics, economics, æsthetics, etc.—for modernism in each of these domains rests upon ideas that have their equivalents in religious heresies. In former times heresies were suppressed because they were felt to be subversive not only of religion, but of the social order—a fact which explains why the heretic was regarded as a traitor to society. It is not without significance that the triumph of the secular modernist heresies in our day should synchronise with the threatened dissolution of society.

ARTHUR PENTY [L.].

Unemployment in the Architectural Profession

The following letter from the Chairman of the Board of Architectural Education appeared in *The Times* of 18 February:—

17 February 1932.

SIR,—The statistics which the Board of Architectural Education of the Royal Institute of British Architects recently presented to its Council contained information which may be interesting to your readers having regard to the fears expressed in some quarters that the architectural schools are overcrowding the profession and contributing to the present-day difficulties of unemployment.

There are in the United Kingdom ten schools providing a full-time five-year course recognised for exemption from the R.I.B.A. Final (Associateship) Examination, and nine providing a three-year course only, which exempts from the Intermediate Examination. In these schools there are 1,389 students, of whom 1,253 are men and 136 are women. Allowing for a wastage of 5 per cent., this means an annual contingent of trained students entering the profession of about 264.

The total membership of the R.I.B.A. and its Allied and Associated Societies in the United Kingdom is about 8,500, and outside these are probably some 4,000 more who to a greater or less extent practise as architects.

It is clear, then, that even ignoring the natural

growth in numbers due to the necessities of an increasing population, the architectural schools are merely supplying a nucleus of trained men to the profession and that overcrowding, if it exists, arises from the continual entry of imperfectly trained persons with whom the schools have had nothing to do.

In actual practice the schools act as a check on entry to the profession, because of their requirements as to age, ability and general education.

The architectural profession and the building industry are particularly affected by the campaign for economy and the consequent restriction of building which the present financial situation has caused.

To endeavour to correct these things by a reduction of the numbers of either architects or craftsmen who are being definitely trained would be unwisely to prejudice the future.

The Board of Architectural Education encourages the maintenance of a high standard in the associated schools and believes that, when more favourable national conditions return, the quality of the buildings designed by the school-trained men will be a full justification of its methods.

Yours faithfully,

W. H. ANSELL,

Chairman, Board of Architectural Education.
The Editor, *The Times*.

Notes

THE ROYAL SOCIETY OF ARTS

INDUSTRIAL DESIGNS COMPETITIONS

The report on the designs submitted in the 1931 Competitions has just been published by the Royal Society of Arts who at the same time has issued the programmes for the 1932 Competitions. They may be seen at the R.I.B.A., or copies may be obtained from the Society, John Street, Adelphi. Competitions which will particularly interest architectural students are those for the decoration of a library of an astronomical society, for sets of drawings of architectural subjects in any town or district, for metal work and lighting fittings, for fireplaces, for shop fronts, for a neon lighting scheme for a cinema, and for entrance doors to a bank.

It is sometimes found that members of the Institute move into a new district to take up employment or practice without knowing of the existence of the local architectural society allied to the R.I.B.A. All members who change their districts are advised to communicate with the Secretary of the R.I.B.A. so that he may put them in touch with the allied society in their new area.

A MEMORIAL ON UNEMPLOYMENT PRESENTED TO THE CROYDON BOROUGH COUNCIL

The Croydon Chaplet prepared a Memorial on the subject of unemployment in the building industry which was presented to the Croydon Borough Council on 25 January by a joint deputation from the Croydon Branch of the London Master Builders' Association and the South Eastern Society of Architects.

The deputation was led by Mr. Hugh Mackintosh [F.], chairman of the S.E. Society, who, in presenting the Memorial, addressed the Council on the present critical position in the building industry. He emphasised the appalling distress that had been brought about by wholesale economy measures and urged the Council to review the estimates for the current year to set in motion building programmes that had been suspended. Mr. Mackintosh's speech was followed by a short debate and the Council agreed to forward the Memorial for consideration by the Finance Committee. It is suggested that similar action by other responsible bodies would help to emphasise the urgent need for action. A report will be found on another page of the deputation led by Dr. Raymond Unwin, P.R.I.B.A., to the Minister of Health.

Architects' Unemployment Relief Fund

The Architects' Unemployment Committee are issuing another letter of appeal signed by the President of the Institute as an inset in to-day's JOURNAL. The letter explains the working of the scheme and makes it clear that if it is to be effective in providing emergency work for half the men who are at present urgently in need of it, a very much larger subscription list will be necessary. It is appreciated that many architects are keeping on a larger staff than they require rather than dismiss anyone at this time, but it is hoped that any others who have not yet contributed to the fund may see their way to send a donation or subscription now so that the Committee may carry further its excellent work. Cheques should be made payable to the Architects' Unemployment Committee and sent to the Secretary, Architects' Unemployment Committee, 9 Conduit Street, London, W.1.

We publish below a further list of those who have joined the scheme:—

Mr. A. Matthews; Mr. A. Ainsworth.
Messrs. F. M. Elgood and Edward Hastie; Mr. Kenneth M. Winch.
Mr. F. C. R. Palmer; Mr. W. F. C. Holden; Mr. C. T. Palmer.
Mr. H. C. Smart; Mr. R. C. Clark; Mr. E. Cowan; Mr. E. F. Terry; Mr. H. Miles; Mr. C. I. H. Steven.
Messrs. Tubbs and Messer; Mr. A. A. Messer; Mr. H. A. Hambling; Mr. H. D. Hyde.
Mr. Alan E. Munby; Mr. J. R. Smith.
Messrs. Gunton and Gunton; Mr. H. Gilford; Mr. W. H. Baines;
Mr. A. C. Wright; Mr. F. C. Haskins.
Mr. W. T. Jones.
Messrs. A. J. Butcher and Staff.
Elcock and Sutcliffe; Mr. P. H. Allsford; Mr. E. V. N. Strother;
Mr. J. L. Harvey; Mr. R. M. Smith; Mr. A. M. G. Rees; Mr. R. S. Gasson; Mr. J. M. Metcalfe; Mr. G. D. Griffiths; Mr. J. Foster.

British and Dominions Film Corporation, Ltd., Art Department: Mr. Lawrence P. Williams; Mr. G. Stegman; Mr. F. Pusey; Mr. Harold Elvin.

Wolverhampton and District Joint Town Planning Committee: Mr. John MacNicol; Mr. Langford P. Ellicott; Mr. W. A. Eden.

Ministry of Health Architectural Department: Mr. C. H. Baker; Mr. H. A. Chapman; Mr. W. H. Collin; Mr. F. Collin Brown; Mr. S. Poynton Taylor; Mr. A. Scott; Mr. H. Stewart; Mr. R. W. Thorp.

Salop County Council Architects' Department: Mr. A. G. Chant; Mr. R. G. Davis; Mr. R. C. Harris; Mr. E. Matkin; Mr. C. W. McIntosh.

Page and Overton's Brewery Surveyors' Department: Mr. C. R. Riches; Mr. E. F. Strange; Mr. A. G. Mead.

Mr. S. Chesney; Mr. F. J. Daniel; Mr. T. Spencer.
Messrs. Buckland and Haywood: Mr. C. H. Savage; Mr. G. W. Salt.

The following donations have also been received:—

Messrs. Higgins and Griffiths, £50.

Mr. Oswald P. Milne and Staff (Mr. G. Eldridge; Mr. T. Lynch; Mr. W. Nicholson; Mr. E. Fairholme; Mr. A. Underhill; Mr. A. Limmer; Mr. F. W. Holder; Mr. A. Layfield), £20; £15 4s. through the Bristol Society as follows: £10 from Mr. C. F. W. Denning; £2 2s. each from Mr. Spencer, H. J. Murch and Mr. B. F. G. Wakefield; £1 from Messrs. Mowbray, Green and Hollier (monthly subscription); £10 10s. from Mr. Oliver Hill; Messrs. Cockett, Burns Dick and Mackellar, and the Association of Architects, Surveyors and Technical Assistants; £10 from Mr. Arthur Blomfield and the Herts Chapter of the Essex, Cambridge and Herts Society; £5 5s. from Mr. Thomas A. Pole, Mr. A. B. Yeates, Messrs. Henry Tanner and Messrs. Robert Angell and Curtis; £5 from Mrs. Winkfield; £4 5s. from Mr. B. M. Ward; £4 from Mr. Norman Jewson; £3 3s. from Mr. Henry A. Crouch; £2 2s. from Mr. W. Godfrey Allen, Mr. J. Trevor Freeman, Mr. R. Johnston and an anonymous donor; £1 1s. from Miss E. A. Westall; and 5s. from Mr. D. H. Butt.

Obituary

ALAN CAMERON WALKER [A.].

Mr. Alan Cameron Walker, who died suddenly in Hobart on 12 December, served his articles with Mr. Henry Hunter before coming to England to study under Professor Roger Smith at University College, where he gained a scholarship and certificates of honour. Returning to Australia, he practised first in Melbourne and later in Hobart, where he was associated with Mr. Douglas Salier and Mr. A. Johnson.

Among the buildings in Hobart which Mr. Walker designed are the General Post Office, the Customs House, the Technical College, the Public Library buildings and alterations to the A.M.P. Society and Tasmanian Museum. He was also responsible for the National Mutual Assurance Company offices and several of the largest buildings in Launceston were designed by him. Among his last works was the recently erected cloisters at St. David's Cathedral.

Mr. Walker was the first President of the Architects' Registration Board and a member of the Tasmanian Chapter of the Royal Australian Institute of Architects. He was for 25 years President of the Tasmanian Arts and Crafts Society and was a keen and clever craftsman in all metals; his display of silver work at the recent Art, Historical and Antique Exhibition, of which he was chairman of the committee, was very greatly admired.

Mr. Walter Millard [Ret. F.] has sent us the following memoir of Mr. Walker:—

When, in the 'eighties of last century, my friend, Frank Baggallay, persuaded me to join him in starting what we called an Atelier for Architectural Students, in Heddon Street, W., one of the very first of our applicants was an upright young Tasmanian, named Alan Walker. He was aiming, he said, at being an architect, in fact he had already got so far as having served his articles, in Hobart; and now he wanted to be told how best to proceed to the completion of the job.

Besides Walker, we enlisted other recruits from overseas, all, like him, eager hunters after such enlightenment as they could gain, who had an engaging way of making for their prey, with a playful spring, quite refreshing to encounter. As a good companion with fellow-workers Alan Walker lost no time in finding his feet, and his way about. Day by day he stuck manfully at his drawing-board and would then, with head up and eyes and ears open, attend various lectures, classes and meetings likely to be of service to him. In short, he cheerfully pursued the rather uneven way of a *bona fide* student of architecture in London, of that time.

Nevertheless, working steadily towards his main objective, he succeeded eventually in passing the examinations: qualifying for the R.I.B.A. Associateship. And so, he worked out for himself a happy solution of the problem he had brought with him to Heddon Street. As a traveller, too, he laid up store, and fortunately was still able, after settling down to a practice in the land of his birth, to indulge in a tour to Europe every few years; as old followers of the A.A. Annual Excursion will remember. At home he came to stand forth as a leader of public taste and of civic endeavour to do what could be done for the best, architecturally and otherwise, in the City of Hobart and its sur-

roundings. Nor did he fail to show himself a worthy member of the widely-spread band of practitioners who quietly, but firmly, uphold the traditions and the prestige of the R.I.B.A. in distant parts of the world.

A. F. WATSON [F.]

Mr. Adam Francis Watson, F.R.I.B.A., who died in Sheffield on 31 January at the age of 76, was articled to E. F. Law and Sons, Northampton, and came to Sheffield as assistant to the late Mr. C. Hadfield. In 1886 he started business on his own account and eventually joined the late Mr. E. M. Holmes, F.S.I., with whom he was in partnership for many years.

He was one of the first members of the Sheffield, South Yorkshire and District Society of Architects and Surveyors, which was founded in 1887, and for a number of years was a member of the Council of that Society and its President from 1913-20, during which period he took a very great interest in finding suitable posts for Sheffield architects who went into the army and tried hard to find work for the older men who were left behind. He was also keenly interested in the starting of the Department of Architecture at the University in 1919, being a member of the Architectural Studies Committee, and continued his interest in it up to the time of his retirement. Mr. Watson represented the Society on the R.I.B.A. Council from 1913-20.

Mr. Watson during the forty-five years he was in practice designed many important buildings, among which may be mentioned offices in Sheffield for Vickers, Ltd., Henry Bessemer and Co., Ltd., William Cooke and Co., Ltd., J. G. Graves and Co., Ltd., William Jessop and Co., Ltd., Harrison Brothers and Howson, and offices and showrooms for Mappin and Webb, Ltd. He also designed the Midland Bank and Westminster Bank in High Street and branch banks at Broomhill, Hillsborough, and other suburbs.

Mr. Watson won many schools competitions when the work was given out by the Sheffield Education Committee to architects practising in the city, the most important works of this class which he carried out were schools at Tinsley Park, Western Road, Carter Knowle Road, Ranmoor, Sharrow Lane, Pomona and Newhall Roads.

The front of the Norfolk Market Hall, facing the Haymarket, was also designed by Mr. Watson for the Corporation, taking the place of the original front erected by Hadfield and Son.

He was also responsible for a number of private houses on the Endcliffe Estate, Sheffield, and many others.

Mr. Watson was consulting architect to the Education Committee Northamptonshire County Council, and he was also a Governor of the University of Sheffield.

Among interests apart from his work he was a Freemason, being a Past Master of the Hallamshire Lodge, and for a number of years was an officer in the old 4th West Riding Artillery Volunteers.

WALTER R. SHARP [F.]

Mr. Walter R. Sharp, who died on 31 August last, at the age of 73, was the son of Benjamin Sharp, contractor, of Paxford, Worcester.

He commenced practice in Manchester in 1886 and carried out the Salford Artisan Dwelling Scheme, several Wesleyan Mission Halls, Agecroft Cemetery Buildings, and many public buildings for various authorities. He was responsible for the design of many country houses and a considerable part of St. Annes-on-Sea was developed under his direction.

In 1919 he took into partnership Mr. Gerald Cowburn, his senior assistant, and the firm of Sharp and Cowburn carried out a great deal of domestic work, several schools, a synagogue, and various commercial buildings. Mr. Sharp was elected a Fellow of the Institute in 1925.

The practice is being carried on by Mr. Cowburn.

FREDERICK MILLETT HAMMOND [A.].

Mr. Frederick Millett Hammond, A.R.I.B.A., who died on 1 January 1932, after a short illness at the age of 59, was articled to the late Mr. W. J. Morley of Bradford, and was subsequently an assistant to the firm of Messrs. W. J. Morley and Sons for many years. He joined the staff of the City Architect of Bradford eighteen years ago, and during this period he had been closely associated with

many of the Corporation building schemes. He was deeply interested in all phases of his profession, but it was more particularly in constructional problems that he revealed a high standard of technical efficiency. He was of a quiet and retiring disposition, but those who enjoyed his friendship recognised his fine personality and learned to value the sincerity of his keen and penetrating judgment and kindly criticism. By his death the City Architect's department have lost a loyal and devoted colleague.

Allied Societies

THE HAMPSHIRE AND ISLE OF WIGHT ARCHITECTURAL ASSOCIATION ANNUAL DINNER

The second annual dinner of this Association was held on 2 February at the South Western Hotel, Southampton. Mr. Ingaltton Sanders, president of the Association, presiding over a company of nearly 200. Among the guests were Dr. Raymond Unwin, P.R.I.B.A., and Mrs. Unwin, the Mayor and Mayoress of Southampton, Dr. P. T. Freeman, Headmaster of Peter Symond's School, Winchester and Mrs. Freeman, Mr. K. H. Vickers, Principal of University College, Southampton and Mrs. Vickers, Mr. F. Warren, J.P., F.S.A., secretary of the Hampshire Field Club and Archaeological Society, Mr. W. J. Brooker, president of the Southern Counties Federation of Building Trades Employers, Mr. Wentworth Shields, Docks engineer, Mr. J. Reynolds Hole, president of the Southampton Chamber of Commerce, Mr. Jukes, president of the Southampton and District Building Trades Employers' Association, Mr. R. R. H. Meggeson, Town Clerk of Southampton, Lieut.-Col. Cart de Lafontaine and Mr. Ian MacAlister, secretary of the R.I.B.A. and Mrs. MacAlister.

After the loyal toast Mr. Ingaltton Sanders presented Mr. J. Arthur Smith [F.] with a badge as past-president and reference was made to the four years of service that Mr. Smith had given to the Association.

The toast of the Borough and University College of Southampton was proposed by Lieut.-Col. R. F. Gutteridge [F.], vice-president, who spoke of the development of Southampton and its admirable position as a centre for industry in the south of England. The Mayor and the Principal of University College both responded to the toast, the Mayor referring to the close co-operation between the Borough and the University and to the active spirit that was being evidenced on all sides and especially to the new civic centre and the schemes for the preservation of the Bargate.

In a delightful speech Mr. Freeman, in proposing the toast of the R.I.B.A., spoke of the importance of instructing schoolboys in architecture and of the way this was being done at Peter Symond's School. Dr. Unwin, who replied, spoke of the importance of town planning, of the efforts being made in Southampton and of the work of the Greater London Regional Planning Committee. He severely criticised the policy of drastic economy, which only resulted in men being thrown into unemployment while building work of importance was held up. Referring to Mr. Freeman's speech he said that he heartily approved of the efforts made to educate the public in architecture. It was just as important, he said, for people to be able to appreciate beauty in architecture as that they should be able to distinguish between a noise and a tune. Finally he counselled builders and architects to come together and to do their best to improve the quality of building so that future generations would approve of what they built.

Mr. Ingaltton Sanders also responded to this toast.

The toast of "The Building Trades" was proposed by Mr. H. S. Sawyer [A.], and Mr. W. J. Brooker replied; finally Mr. Ian MacAlister proposed the toast of "The Visitors" and Alderman S. G. Kimber of Southampton replied.

After dinner a dance was held which continued until 1.30 and completed a most delightful evening, an excellent testimony to the prosperity of the Association and not least to the spirit and energy of Mr. A. L. Roberts, the secretary, who had mainly been responsible for organising and making the evening so great a success.

DUNDEE INSTITUTE OF ARCHITECTS

The following Resolution on the destruction of Dundee Old Town House was passed at a Special Meeting of the Dundee Members of the above Institute today.

"That this Meeting of Dundee Architects, Members of the Dundee Institute of Architects, express the opinion that the Town House building is of outstanding architectural interest and is, of its type, unique in Scotland; that the matter of its removal is now not merely of local but of national interest; and that it is desirable that every endeavour should be made to retain the building."

SOUTH WALES INSTITUTE OF ARCHITECTS

The President, Dr. Raymond Unwin, was among the guests of honour at the annual dinner of the South Wales Institute of Architects, which was held at Cardiff on 29 January. Mr. J. Herbert Jones [F.], President of the South Wales Institute, was in the chair.

The chief event of the evening was the presentation by Dr. Unwin of the bronze medal and diploma awarded for the best building erected in South Wales during the last three years to Mr. Percy Thomas, O.B.E. [F.]. It was the first occasion of such an award being made in South Wales. The winning design was that for Messrs. James Howell and Co.'s building in St. Mary's Street and Wharton Street, Cardiff.

Dr. Unwin, responding to the toast of the R.I.B.A., spoke of the progress that had been made in the registration of architects. He deplored the fact that ugly buildings were allowed to stand when there were 250,000 unemployed in the building industry; he did not believe it was profitable to pay them for doing nothing. The R.I.B.A., he said, was endeavouring to meet the problem of the regeneration of building, and he appealed for co-operation between all branches of their profession and the building trade, the lack of which had resulted in the present-day haphazard method of building.

The Hon. Evan Morgan proposed the toast of the Institute, and briefly traced its growth and development, and spoke of the help and encouragement given to students. Mr. E. C. Bewlay [F.] (Chairman of the Allied Societies Conference) also spoke.

Following the presentation by Dr. Unwin and a speech from Sir William Seager, Mr. Percy Thomas, in reply, said he appreciated the occasion all the more because Dr. Unwin had honoured them with his presence. It was more important to him that they in South Wales were erecting buildings worthy of award than that he should have the distinction of being the winner. He paid generous tributes to his partner, Mr. Ivor Jones [A.], his staff, the contractor, Mr. J. E. Turner, and the clerk of works. "But," said Mr. Thomas, "... our services would be of little avail unless our clients were men of vision. In this instance we were fortunate in having as our clients James Howell and Co., who consider that good architecture is good business."

Mr. Francis Howell, chairman of Messrs. James Howell, assured the Institute that his firm was extremely proud of its beautiful building, and expressed the hope that in the future more such buildings would be erected in the city.

Other speakers included the Lord Mayor of Cardiff (Alderman C. W. Melhuish); Mr. O. Temple Morris, M.P.; Alderman Dr. G. Arbour Stephens (Chairman of the Swansea Education Committee), and Mr. G. H. Lloyd, A.I.O.B. (President of the South Wales Federation of Building Trades Employers).

THE WELSH SCHOOL OF ARCHITECTURE

A visit to the new building which forms the extension to the offices of the Glamorgan County Council, Cathays Park, Cardiff, was paid on Wednesday, 3 February, by the students of the Welsh School of Architecture.

The party was met by Mr. Percy Thomas, O.B.E. [F.], of the firm of Messrs. Ivor Jones and Percy Thomas, the architects of the building. Mr. J. E. Turner, of Messrs. E. Turner and Sons, Ltd., the contractors, and Mr. J. R. Player, the clerk of works.

After an examination of a fine set of working drawings, the visitors were conducted round the building, inspecting not only the general planning of the structure and the excellent external design in the manner of the Italian Renaissance, but also many interesting constructional details.

At the close of the tour of inspection several special points were explained by the architect, and a hearty vote of thanks to Mr. Thomas, Mr. Turner and Mr. Player, passed on the proposal of Mr. W. S. Purchon, terminated the proceedings.

SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS

Mr. Darcy Braddell [F.], who spoke to this Society on 10 December on "The Future of English Domestic Architecture," said that the talk was originally called "The Birth of Internationalism and the Decline of the English Tradition," but that he would refer to "Internationalism" by another name, "Mechanism," and would try to explain why the two names are synonymous.

Everybody, he said, engaged in the practice of Domestic Architecture to-day felt the beginnings of a revolution in house building; some, mostly the middle-aged and old, were trying to stem the revolution, which they feared and hated because of their conservative traditions. Their opposition would not matter much had they not vested interests at their backs, consisting of the moneys invested by the public in antiques, or copies purporting to be antiques. They realise that a new movement in house building, such as mechanism, must kill their trade; on the other hand, the young men of to-day, born to worship mechanics, will do all they can to further the revolution.

"I believe," said Mr. Braddell, "that every revolution does ultimately do good, however unpleasant it may be for the contented and self-satisfied to live through. . . . Mechanism in its present form is too earnestly inhuman and graceless to last. . . . It is making all of us who, like myself, were brought up in the belief that the English tradition could never die, look to our creed and wonder. Are we going to give this stranger a welcome or are we going to attempt the advice of the Welsh miner depicted years ago in *Punch* and 'leave 'arf a brick at 'im'? Most of the general body of public opinion which counts to-day undoubtedly still favours this latter view. My own feeling, however, differs. It is precisely the same as when I first beheld my new-born son. This graceless, inhuman-looking object, I argued, must nevertheless have my support in the hope that, unlikely as it seems at the moment, it may grow up into a beautiful and flourishing child. This is what will happen to mechanism, I have not the smallest doubt."

Mr. Braddell felt that at present the main fault lay in the fact that the new style did not take into account that our mode of life and ideals were those of erring, lovable mankind and not of soulless robots, and he hoped that the group which lay between the diehard traditionalist and the wildly enthusiastic mechanist would prove useful in the formation of a new style.

During the preceding four hundred years, English Domestic Architecture went through many phases, but they were always expressions of ourselves as a nation. The Tudor age was the last era of building to which we owed no foreign influence. Later, Jones, Wren, Vanbrugh and Adam owed much to European architects; then came the industrial age, until Ruskin and William Morris began their campaign against the iniquities of machinery and its child the jerry-builder. This led first to the Arts and Crafts Movement and the Art Workers' Guild. At the beginning of the twentieth century, the potentiality of the machine was not understood; then came the invention of the petrol engine, the motor-car, aeroplanes, and later the telephones, cinemas and the wireless. "These inventions," said

Mr. Braddell, "have all combined for internationalism in art, with the result that any new theory in architecture or painting is known all over the civilised world inside of a week." Though some of these theories die a rapid death, others stay and flower into something that can be called a definite style, and mechanism is of this class.

The speaker dwelt on the importance of the new building materials, particularly reinforced concrete, glass and stainless steel, which play a great part in the new style. Mr. Braddell felt that the mechanists had so far only achieved directness and not simplicity. "I agree," said Mr. Braddell, "that we have got to go right back to the very beginning and start with fresh principles, but where I do not agree is that there are no lessons to be gained from a study of the past. Man is too old to cast aside all the experience he has gained in making a house. It is too much to ask of him; and, passionately interested in machines as he is, he is not one himself."

NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS

The annual meeting of this Association was held on 22 January at Curat House, Norwich, the President, Mr. E. H. Buckingham [F.], in the chair.

Following the election of officers and Council for the coming year, the annual report was submitted, which contained many interesting features and innovations. The membership had increased, and the general meetings and public lectures had been largely attended, and it was reported that the architecture classes held at the School of Art, under Mr. C. H. Dann [A.], were in a flourishing condition. Among the successful innovations were the supper held jointly with the members of the Master Builders' Federation, which was followed by a lecture on "Architecture and Craftsmanship" by Mr. Edwin Gunn [A.], and the formation of the Association Library, made possible by a grant from the R.I.B.A., which, though small, offers to members a very good collection of books; also the issue of the first Year Book last December, which contained a great deal of useful information. The Hon. Editor, Mr. T. G. Scott [F.], was congratulated on such an excellent production. Other activities of the Association during the past year included a visit to Cambridge, at the invitation of the Essex, Cambridge and Hertfordshire Society, and, with the Suffolk Association, a visit to Scole, Wingfield and Fressingfield.

In the course of his speech the newly elected President, Mr. C. Upcher [F.], addressed the younger members of the Association. He foresaw that great competition would arise between the architect-engineer and the engineer-architect as to who shall control the design and construction of the large commercial and factory buildings, and the question arose as to how far the education of architectural students is fitting them to meet the future situation. In the schools, said Mr. Upcher, students spend the early years of their training in learning design and by making elaborate coloured drawings to the exclusion of the important principles of economic construction and the use of new materials; those who control education at the R.I.B.A. were alive to this fact and were discussing the change which may be necessary. "I think I may say," went on Mr. Upcher, "that to-day the design and construction of the large factory building is already in the hands of the engineer-architect, who is generally described as a factory specialist. The cost and use of suitable materials, and the suitability of the building for its purpose, are points which cannot be ignored, and if an architect is to be in control, any elaborate design of elevation must be avoided." Mr. Upcher spoke of the custom in this country of building substantially and at high cost; he thought it was open to question whether this method was expedient to-day. He quoted some remarks by an American architect, whose view was that the growth of towns and the quick changing of conditions of manufacture made the buildings obsolete in a few years, and that he designed his building so that they could be "unbuttoned" at the least possible cost. In conclusion Mr. Upcher said: "My remarks, I think, rather indicate that the architect of the future will make his living chiefly by commercial and factory building, and that he should fit himself to be able to design and construct these buildings by the most economic methods with simple elevations in good taste. If he does this, I think the architect-engineer will control in preference to the engineer-architect."

R.I.B.A. PROBATIONERS

During the month of January 1932 the following were registered as Probationers of the Royal Institute:—

- ABBOTT: VERNON RUECROFT, 22 Leslie Crescent, Gosforth, Newcastle-on-Tyne.
 BEBB: MAURICE HERBERT JOY, 4, Brentford Road, King's Heath, Birmingham.
 BENNETT: HERBERT PERCIVAL, 33 Addison Road, King's Heath Birmingham.
 BILES: FREDERICK OSCAR GEORGE, 18 Oswald Road, Winton Bournemouth.
 BIRKETT: ARTHUR NORMAN, Bridge House, Blackford, Nr. Carlisle.
 BLAKER: HELEN BETTY, Old Pollards Moor, Cadnam, Southampton.
 BOLTON: JOHN, 4 Antigua Street, Greenock, Renfrewshire, Scotland.
 BROWN: SIDNEY WILLIAM, 163 Exeter Road, Exmouth, Devon.
 BROWN: WILLIAM DUDLEY, "Wyngarth," Holmfirth, Nr. Huddersfield.
 CHEYNE: JOHN GILBERT, 21 Trajan Street, South Shields, County Durham.
 CLAYTON: ROBERT WALLACE, 4 Cromer Terrace, Carr Crofts, Armley, Leeds.
 CLOWES: GEORGE MARTIN, 237 Princes Road, Stoke-on-Trent.
 COOK: WALTER DENIS, 16 Trenholme Terrace, Anerley Park, Anerley, S.E.20.
 DANIELS: NORMAN HOLROYD, 41 Airedale Avenue, Marton, Blackpool.
 EAGLETON: NORMAN FOUNTAINE, 47 Gaywood Road, King's Lynn.
 ELLIOTT: ARTHUR CHARLES, 51 Hollingbury Road, Brighton.
 EUSTACE: MARK REUBEN, "Radmar," Wrights Road, S. Norwood, S.E.25.
 FLETCHER: KENNETH, 35 Vicarage Road, Amblecote, Nr. Stourbridge, Worcs.
 FRANKLAND: RICHARD, 23 Newton Street, Clitheroe, Lancashire.
 GIBB: FLORENCE HELEN, 38 Ladbroke Grove, W.
 GROSE: HERBERT JOHN, 9 Nevern Square, Earls Court, S.W.5.
 HAGGAR: ALAN ARTHUR, 68 Bixley Road, Ipswich.
 HILL: JAMES THOMAS, "Sunnyholme," Holly Hall, Dudley, Worcs.
 LATHERON: JAMES THOMPSON, 13 Durham Road, Middlestone Moor, Spennymore, County Durham.
 LYCETT: KENNETH SAMUEL, Four Crosses, Sandon Road, Stafford.
 MAIN: GERALD ERIC, 9 Clarkson Avenue, Wisbech, Cambs.
 MARSHALL: CHARLES JOHN EVELYN, 20 St. Clare Road, Colchester.
 MILNER: ALEC, 38 Abbotsford Road, Oldham, Lancs.
 NICHOLLS: RALPH GEORGE, 35 Dunbabin Road, Wavertree, Liverpool.
 NORTH: DUDLEY EDWARD VIVIAN, 18 Haydn Avenue, Purley, Surrey.
 ODDY: GEORGE INGLEBY, 11 Cross Flatts Crescent, Beeston, Leeds.
 OVERTON: SIDNEY NORMAN, Bridge End, Parsonage Road, Bournemouth, Hants.
 PAUL: ERNEST HENRY, "Oakleigh," Clinton Road, Redruth, Cornwall.
 PITE: FREDERICK ROBERT, Christ Church Vicarage, 123 Main Road, Sidcup, Kent.
 RAMSDEN: ERIC, "Brae Fell," Castle Road, Sandal, Wakefield.
 RAW: KENNETH MALCOLM, 55 Station Road, Pendlebury, Manchester.
 ROBERTS: FRANK HENRY, 121 Arden Road, Handsworth, Birmingham.
 RUSHWORTH: JOHN NUTTER, "Northview," Glenroy Avenue, Colne, Lancs.
 RYMILLS: WILFRED GEORGE, 58 Henley Street, Oxford.
 SAMSON: WILLIAM RICHARD, 45 Dundee Road, Forfar, Angus.
 STIVEN: DAVID VERNON, "Lynwood," 9 Holmes Road, Earley, Reading.
 THOMSON: JOHN EDWARD DEALTREY, 8 Flora Avenue, Darlington, Co. Durham.
 WALKER: PERCY EDWARDS, 47 Castle Street, Abergavenny, Monmouthshire.
 WARMAN: KENNETH, 2 Hawthorn Avenue, Thornbury, Bradford, Yorkshire.
 WILSON: ERIC MAURICE GARDINER, 17 Watling Street, Radlett, Herts.
 WOOSTER: CLIVE EDWARD DORÉ, "Alfriston," Nossey Road, Billericay, Essex.

Notices

THE NINTH GENERAL MEETING

The Ninth General Meeting of the Session 1931-32 will be held on Monday, 7 March 1932, at 9 p.m. for the following purposes:—

To read the Minutes of the Eighth General Meeting, held on Monday, 15 February 1932.

To present the Royal Gold Medal to Dr. Hendrik Petrus Berlage, Hon. Corresponding Member [Holland].

EXHIBITION AT THE R.I.B.A.

The Exhibition of drawings and water-colours by the late W. R. Lethaby is open daily in the R.I.B.A. Meeting Room between the hours of 10 a.m. and 8 p.m., and will close on Thursday, 25 February.

R.I.B.A. ANNUAL DINNER 1932

The Annual Dinner will take place on Friday, 8 April 1932, at Claridge's Hotel, Brook Street, W.1. Members are particularly requested to make a note of the date. Full particulars will be issued in due course.

THE ARCHITECTS' CONFERENCE 1932

The Annual Conference of the R.I.B.A. and Allied Societies will be held in Manchester from 15 to 18 June 1932.

All Members and Students of the R.I.B.A., the Allied Societies, the Architectural Association, and the Association of Architects, Surveyors and Technical Assistants, are cordially invited to become Members of the Conference.

The functions will be to a great extent of a social character, and it is hoped that there will be a large number of ladies present as guests of Members of the Conference.

Further particulars will be published in due course.

MEMBERSHIP

As a result of disciplinary action under Byelaw 24, Mr. Edgar Harrison Parkinson has ceased to be a member of the R.I.B.A.

Under the provisions of Byelaw 21, Mr. John Mackenzie has ceased to be a member of the R.I.B.A.

Competitions

R.I.B.A. NEW PREMISES

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

Jury of Assessors:—

Mr. Robert Atkinson [F.].

Mr. Charles Holden [F.].

Mr. H. V. Lanchester [F.].

Sir Giles Gilbert Scott, R.A. [F.].

Dr. Percy S. Worthington, F.S.A. [F.].

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition and answers to questions have been circulated to Members, or may be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

XTH OLYMPIAD, LOS ANGELES.

Members are reminded that works intended for entry in the architectural competition being organised by the International Olympic Committee in connection with the Xth Olympic Games to be held at Los Angeles this year, should be despatched to reach the R.I.B.A., 9 Conduit Street, London, W.1, not later than 1 March 1932, addressed to L. Rome Guthrie, Esq., c/o R.I.B.A. Full details of this competition were published in the JOURNAL for 23 January 1932.

NORWICH: NEW MUNICIPAL OFFICES

The Corporation of the City of Norwich invite architects to submit, in open competition, designs for new Municipal Offices to be erected on a site fronting St. Peter Street, Bethel Street and St. Giles Street.

Assessor: Mr. Robert Atkinson [F.].

Premiums: £500 and £700 to be divided between the authors of the next three designs in order of merit.

Last day for receiving designs: 1 March 1932.

Last day for questions: 2 November 1931.

WALTHAMSTOW: TOWN HALL AND MUNICIPAL BUILDINGS

The Corporation of the Borough of Walthamstow invite architects to submit, in open competition, designs for a new Town Hall and Municipal Buildings.

Assessor: Mr. H. Austen Hall [F.].

Premiums: £500, £300, £200 and £100.

Last day for receiving designs: 31 March 1932.

Last day for questions: 30 September 1931.

Members' Column

HOUSE TO LET

MEMBER will let furnished house to Member, June to August inclusive, Exmouth, Devon, 200 yards from sea. Detached. Four bedrooms, dining room, drawing room, etc. Tennis court. Use of rowing and sailing dinghy. £5 5s. weekly. Write Box No. 1232, c/o Secretary R.I.B.A.

ACCOMMODATION TO LET

MEMBER has partly furnished single room to let in the Temple. Suit Quantity Surveyor. Or if desired by an Architect, with share in drawing office also. Moderate terms. Write Box 8232, c/o Secretary R.I.B.A.

ACCOMMODATION REQUIRED

ARCHITECT requires unfurnished well-lighted room at a moderate rental, districts W.C.1 or W.C.2 preferred. Write Box 1322, c/o Secretary, 9 Conduit Street, W.1.

COMMENCEMENT OF PRACTICE

MR. ARTHUR WM. LEWIS [L.] will commence practice at Commercial Buildings, 7 Victoria Road, Widnes, on March 1, 1932, and will be glad to receive trade circulars, catalogues and samples.

Minutes X

SESSION 1931-1932

At the Eighth General Meeting of the Session, 1931-1932, held on Monday, 15 February 1932, at 8 p.m.

Dr. Raymond Unwin, President, in the Chair.

The attendance book was signed by 36 Fellows (including 11 members of Council), 27 Associates (including 3 members of Council), 7 Licentiates (including 2 members of Council), 5 Hon. Associates, and a very large number of visitors.

The Minutes of the Seventh General Meeting held on 1 February 1932, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

John Dunn, elected Associate 1876, Fellow 1884.

Marcus Kenneth Glass, transferred to the Fellowship Class 1925.

Adam Francis Watson, elected Associate 1879, Fellow 1905. Mr. Watson was a Past President of the Sheffield Society of Architects and represented that body on the R.I.B.A. Council from 1914 to 1919.

Horace Bradfield, elected Associate 1882.

David Ditchburn, transferred to Licentiate Class 1925.

Alfred Marshall, transferred to Licentiate Class 1925.

Louis John Newton, transferred to Licentiate Class 1925.

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Mr. Norman Keep [F.].

Mr. A. L. Salmond [A.].

Mr. Geo. J. Bragg [L.].

Sir Reginald Blomfield, M.A., D.Litt., R.A., F.S.A. [F.], having read a Paper on "The Work of W. R. Lethaby," a discussion ensued, and on the motion of Miss May Morris, seconded by Sir William Rothenstein, M.A., a vote of thanks was passed to Sir Reginald Blomfield, by acclamation and was briefly responded to.

The proceedings closed at 10.10 p.m.

A.B.S. INSURANCE DEPARTMENT.

HOUSE PURCHASE SCHEME

(for property in Great Britain only).

Further Privileges now Available.

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66½ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ per cent. gross.

" " in excess of " 5½ " "

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the *earlier death* of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

R.I.B.A. JOURNAL.

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